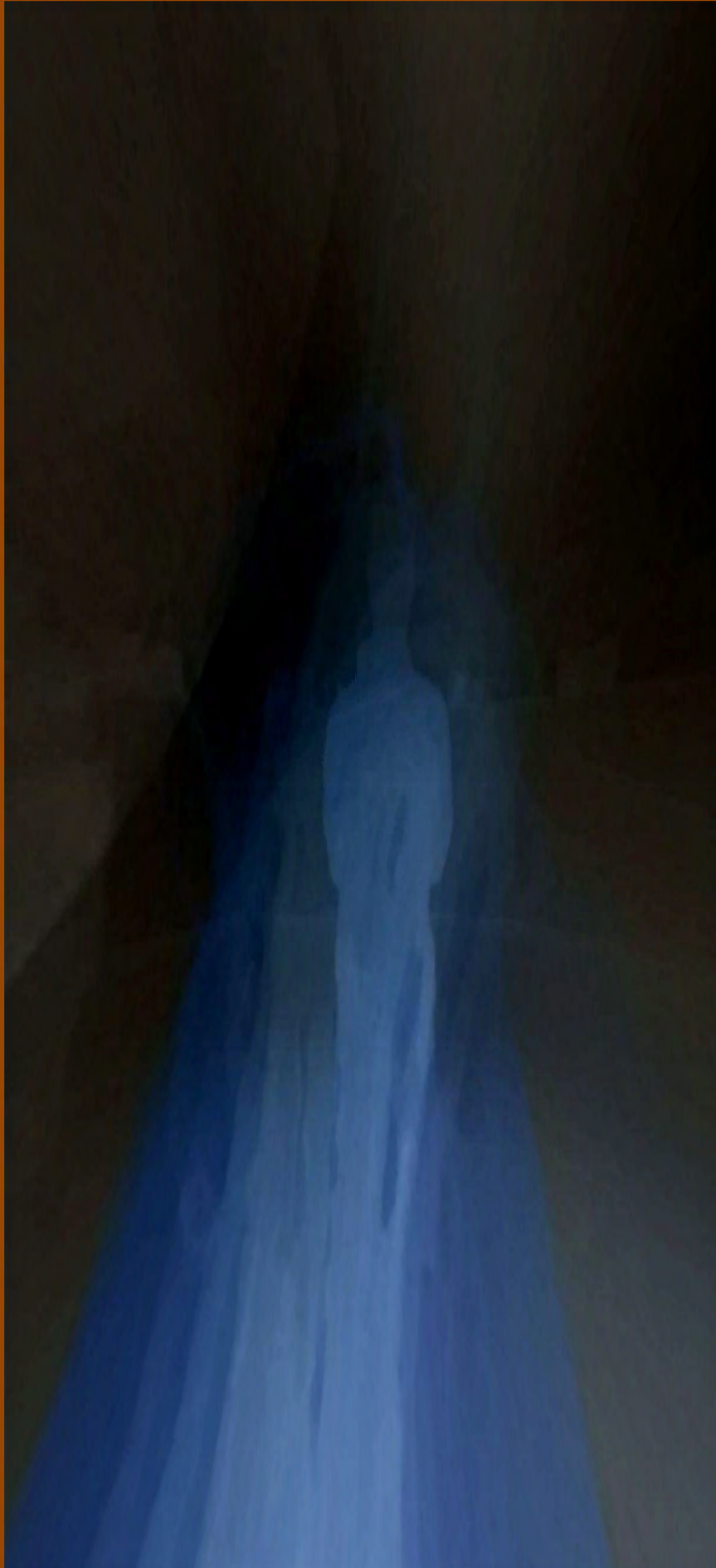


Oevrumineš







infinitely: everything becomes a
vertex of / to exegetical polyhedra.

Welcome,
and as the playwright,
journalist, essayist,
aphorist, Austrian poet
Karl Kraus uttered,
‘O delight in the experiences
of the tongue, marrow devourer!
The danger of the word is the
pleasure of thought.’
(...) From now on, we can
‘hear the heart of the tongue’
(which, through *Θεορουμενός*, tries
to translate the ‘Melgaço
phenomenon’) ‘beating’.
In the heart of the labyrinth,
the Minotaur beats us ... so that,
devoured, we may all become
a single Body. By the Music of O.M.,
We: The Embodied Ones!”



EXEGESE MUSICAL EXEGESIS

Título / Title:

Θevrumineś

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[Retratos do Artista Quando Melgaço /
Portraits of The Artist as Melgaço]

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S U M M A R Y

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MELGAÇO POR OTACÍLIO 445





is, as stated in *encyclopedisms*,
a mythical creature portrayed
in Classical times with the head
and tail of a bull and the body
of a man or, as described
by Roman poet Ovid,
a being ‘part man and part
taurus’. It dwelt at the center
of the Labyrinth, which was an
elaborate maze-like
construction designed by the
architect Daedalus and his son
Icarus, on the command
of King Minos of Crete.

The term Minotaur derives
from the Ancient Greek
Μινώταυρος, a compound of
the name Μίνως

wine-cup of the early-to-mid
fourth century Pasiphaë
tenderly cradles
an infant Minotaur
on her knee.

The e-MagaZine



evrumineś

is given birth to articulate
foci of the Critical Fortune
dedicated to
the Brazilian artist
Otacílio Melgaço.

Melgaço that often
is compared to a minotauric
figure. Now, under Etruscan
lenses, an *enfant terrible*,
enfant prodige stellar.

By the way, there are several
codes beyond that, to be
deciphered, as a mirror of his
Work. The nominal relationship
between Μίνως (**Minos**),
the Greek king, and the
federative State that served
as the birthplace of Otacílio,
Minas (Gerais),
is quoted as
an eccentric curiosity.
Another parallel: some modern
mythologists regard the

Minotaur as a solar
personification and Minoan
adaptation of the **Baal**-Moloch
of the Phoenicians. Melgão has
a sonic project of cosmopolitan
character whose name is
Baal des Quat'z'arts.
And so would be countless such
rhizomatic plays. *Last but not
least*, it is also intended to
honor - here -
a certain publication.

Minotaure was a surreal-
inspired magazine published
from 1933 to 1939 in Paris
under the joint initiative of
editors Albert Skira and Stratis
Eleftheriadis, known as Tériade.

and Max Ernst in the 1920s and enjoyed significant popularity in the artistic milieu of the time - which is also linked to the rebirth of Nietzschean themes if the Minotaur is considered to represent the Impulse Dionysian who commands artistic creation, as opposed to the rational thread of Theseus and the Apollonian model.

That is why the choice of title is generally attributed to Bataille or Masson, as Tériade suggests. In 1924, he really took the myth as the emblem to qualify surrealist research: 'I must be Theseus, but Theseus locked

forever in his crystal labyrinth.'

Theseus, wireless, may represent a being solely determined by his murderous envy of the Minotaur, and not the rational man who on his way out of the labyrinth takes the city of Athens.

In 1933, the choice of such a title is not the prerogative of a single person, but the reflection of the aesthetic and philosophical debates inherent in that time, the hybrid quality of the Minotaur referring to the duality of the journal's editorial line, shared between Bataille's vision and of Breton.

'metabolize' us. Process from
which the reciprocal becomes
more than true.

If Oswald
de Andrade
*(writer, essayist and
Brazilian playwright)*
in the past "choreographed",
modernist, its *anthropophagic*
"Movement" (or Manifesto);
h e r e - & - n o w
the Minotanthropophagy!
Or Anthropominophagics
are we ... because
both prisms
complement each other
as if Asterion twins.

*and the still considered
universal in our Age -*
in such
tongues more and more let
the treasure of exegeses of
the creations of O.M.
be entwined.

Two intriguing characters of
the culture from which
Melgaço came:
Murilo Mendes
and
Ismael Nery.
A precious part of the
reliquaries of Otacílio.
Once the first one had said
that the second '*still in life, had
entered into the Absolute*'

Quintessentially, it can be
signed / blessed with regard to
the Oeuvre of O.M. and,
daedalusiads, we´ll pass this
primacy: in **Review**."

(Caio Campbell - *one of the*
Melgacian curators - & O.M.Team)



em etrusco,
significa

M inotau ro.

Na mitologia grega,
*como é sabido através
dos mananciais enciclopédicos:*
uma criatura mítica retratada,
nos tempos clássicos, com
a cabeça e cauda
de um touro e o corpo de
um homem ou,
como descrito pelo
poeta romano Ovídio,
um ser ´ parte **humanum**
e parte **taurus**´.

´(o) Touro de Minos´.

Em Creta,
era conhecido
por Asterion (´Estrela´),
um nome compartilhado
com o pai adotivo do rei.

Se sob ótica
essencialmente ateniense
(em latim: **Minotaurus**),
como antagonista de Teseu:
reflete fontes literárias
que são parciais
a tais perspectivas.

Os etruscos,
que consideravam
Ariadne companheira



A propósito, há vários códigos
além desse, a serem
aqui decifrados, como um
espelho de sua Obra.

Cita-se, a título de excêntrica
curiosidade, a relação *nominal*
entre Μίνως (**Minos**), o rei
grego, e o Estado federativo que
serviu de berço a Otacílio:
Minas (Gerais).

Outro paralelismo:
alguns mitólogos modernos
consideram o Minotauro
uma personificação solar
e adaptação minóica do
Baal-Moloch dos Fenícios.
Melgaço possui um projeto
sônico de cunho

cosmopolita **Baal** des
Quat'z'arts. E assim
seriam incontáveis tais
jogos rizomáticos...

Last but not least,
pretende-se também
homenagear
certa publicação.

Minotaure foi

uma revista de inspiração
surrealista, publicada
de 1933
a 1939

Quintessencialmente,
o mesmo pode ser
sacramentado,
consagrado à Obra
de Melgaço e, *daedalusíadas*,
passamos agora esse primado:
em **Revista.**"

(Caio Campbell - *um dos*
curadores das Proles
Melgacianas - & ConfrariO.M.)





quem sou eu?

dormi nos ventos.
quando acordei,
não cri: tudo o que
é bonito é absurdo -
deus estável.
quem sou
eu?
nenhum espelho
é plano -:
talvez
um d a n d y,
um f l â n e u r

perdido no tempo e
no espaço
(se é que ainda
existem).

*como o dia depende
da inocência, o
mundo inteiro
depende de teus
olhos puros:*

os de alma
exercitada me
compreenderão...



tomorrow not know we saw it."
~ Jorge Luis Borges

Anatomically, "Labyrinth" is "a complex structure in the inner ear which contains the organs of hearing and balance. It consists of bony cavities (the bony L.) filled with fluid and lined with sensitive membranes (the membranous L.)." This meaning, by itself, would already be an impeccable emblem to designate the corpus that becomes architectural haven for the works of Otacílio Melgaço. However, it is irresistible to visit (and to inhabit) its legendary, semiotic,

a time even earlier than that of the mythological heroes.

But such images are far older still, being found on European icons from as long ago as 5000 B.C.E. And before they became stylized as double-headed axes with curved blades, it is clear that they depicted butterflies.

Because of its transformation from a caterpillar, the butterfly represented change and rebirth to the people of the Stone Age, and therefore it was revered as a form of the Great Goddess.

Other images of the Great Goddess in the form of a snake are characteristic of the Minoan civilization. Snakes were sacred

only a sacred path to the home of a sacred ancestor, but also, perhaps, a representation of the ancestor him/herself: "...many [New World] Indians who make the labyrinth regard it as a sacred symbol, a beneficial ancestor, a deity. In this they may be preserving its original meaning: the ultimate ancestor, here evoked by two continuous lines joining its twelve primary joints." Schuster also observes the common theme of the labyrinth being a refuge for a trickster; in India, the demon Ravana has dominion over labyrinths, the trickster Djonaha lives in a labyrinth according to

Sumatran Bataks, and Europeans say it is the home of a rogue.

One can think of labyrinths as symbolic of pilgrimage; people can walk the path, ascending toward salvation or enlightenment. Author Ben Radford conducted an investigation into some of the claims of spiritual and healing effects of labyrinths, reporting on his findings in his book *Mysterious New Mexico*.

Many labyrinths have been constructed recently in churches, hospitals, and parks. These are often used for contemplation; walking among

the turnings, one loses track of direction and of the outside world, and thus quiets the mind. The Labyrinth Society provides a locator for modern labyrinths all over the world.

In addition, the labyrinth can serve as a metaphor for situations that are difficult to be extricated from.

In recent years, there has been a resurgence of interest in labyrinths and a revival in labyrinth building, of both unicursal and multicursal patterns. In modern imagery, the labyrinth of Daedalus is often represented by a multicursal

maze, in which one may become lost.

The Argentine writer Jorge Luis Borges was entranced with the idea of the labyrinth, and used it extensively in his short stories (such as "The House of Asterion" in *The Aleph*). His use of it has inspired other authors (e.g. Umberto Eco's *The Name of the Rose*, Mark Z. Danielewski's *House of Leaves*). (...) The labyrinth is also treated in contemporary fine arts.

Examples include Piet Mondrian's *Dam and Ocean* (1915), Joan Miró's *Labyrinth* (1923), Pablo Picasso's *Minotaure* (1935), M. C.

Escher's Relativity (1953), Friedensreich Hundertwasser's Labyrinth (1957), Jean Dubuffet's Logological Cabinet (1970), Richard Long's Connemara sculpture (1971), Joe Tilson's Earth Maze (1975), Richard Fleischner's Chain Link Maze (1978), István Orosz's Atlantis Anamorphosis (2000), Dmitry Rakov's Labyrinth (2003), and drawings by contemporary American artist Mo Morales employing what the artist calls "Labyrinthine projection." The Italian painter Davide Tonato has dedicated many of his artistic works to the labyrinth theme. Mark Wallinger

has created a set of 270 enamel plaques of unicursal labyrinth designs, one for every tube station in the London Underground, to mark the 150th anniversary of the Underground. The plaques were installed over a 16-month period in 2013 and 2014, and each is numbered according to its position in the route taken by the contestants in the 2009 Guinness World Record Tube Challenge.

(...)

It would be inevitable to culminate this sequence of references by citing the film *Labyrinth*, a 1986 musical dark

fantasy adventure film directed by Jim Henson, executive-produced by George Lucas, and based upon conceptual designs by Brian Froud. The film revolves around 15-year-old Sarah's (Jennifer Connelly) quest to reach the center of an enormous otherworldly maze to rescue her infant brother Toby, whom Sarah wished away to Jareth, the Goblin King (David Bowie). With the exception of Jennifer and David, most of the film's significant characters are played by puppets produced by Jim Henson's Creature Shop. There would not be a more appropriate name to close with

the golden key these analogies that pervade Melgacities and Mazes than Mr. Bowie, a musician that Otacílio admires, and thus are consecrated all the vertices of such kaleidoscopic amalgam. As soon, precisely with very aureate key, we will, on the other hand, open the serpentine door of a certain "Maison" ...

*

"Whoever looks into himself as into vast space and carries galaxies in himself, also knows how irregular all galaxies are; they lead into the chaos and

labyrinth of existence."

~ Friedrich Nietzsche

LA MAISON MELGAÇO

The Minotaur's abode. This is the terminology that some of the admirers of the Brazilian artist use to refer to "a network of paths and hedges designed as a puzzle through which one has to find a way" that houses Melgacian phonographic albums.

Mainly by the relation that such a vast number of sonic works came to establish with the concept of a labyrinth from which we live an immersive experience that, according to several, could be considered - not only but also - of "mythological" character due to "ritualistic" contents; "ceremonial" atmospheres / ambiances; multifaceted s(urr)ounding(s); metaphysical symbologies of "transcendence" plus thematic interfaces; compositional polymorphisms; range of sonic genres; technical miscegenations; etc. Videlicet: a complex combination of

"initiator" passages, nay, rites of passage(s).

[M-a-i-s-o-n M-e-l-g-a-ç-o. Of course there's a play on words endowed with a singular sonority and yet the suggestion that O.M. is a kind of sound designer / stylist. If we think of music and its conception processes, combinations of shapes and colors, motifs and textures, volumes and seams plus harmonizations / arrangements, editions / cuts, variations of aesthetic / behavioral tendencies and so on, the parallel with "haute couture" is neither absurd nor frivolous.]

So all the many-sided
arabesque decoded so far,
recapturing the "warren"
subject-matter, may establish
an immediate comparison
between Melgaço and the figure
of the creature who was half
man and half bull. Creature
confined in Crete in a labyrinth
made by Daedalus and fed on
human flesh, it was eventually
slain by Theseus. It is not
coincidence that the prefix of
the name OTAcílio reappears in
MinOTAur. Likewise, he could be
Theseus. Could be Daedalus.
Incidentally: each one of them
simultaneously and many others
... A fundamental question

arises: it would be us, while we wander through the musical maze, the seven plus seven or seventy or seven hundred or seven thousand ... virgins whom he - every nine years, or months, weeks, days, hours, seconds - will devour? We're excitedly ... lost, deep, ecstatic, abstracted ... in a tangle of metaphors: from a cosmogonic sense of "auditory maidenhead" to the artistic act, accomplished and absorbed, as - in our contemporary version - a mutual anthropophagy (betwixt the offspring of Pasiphaë with a taurus - by whom she fell in love - and the sacrificed Athenians:

creator and audience, both of which are increasingly indiscernible and such - now - synchronous "cannibalism" is the maximum sign of it). More than two hundred discs arranged as the simulacrum of Λαβύρινθος. By the layout (because if by cover images, nothing would be more daedal), if visually they appear unintricate, the same does not occur sonorously. So we are facing an invitation to start this meta harmonic mazy odyssey and metamorphose us into it. Each one will choose which intra route (rOTA) will take place. As well as the place itself may

choose for us. What will be our orientation or will we give ourselves to intuition and chance? Ordination or / and aleatority? There, everything is allowed.

We are our own compass or the invite includes the dismantlement of any instrument that shows the direction of magnetic north.

There will be other ordinances, unpredictable, unimaginable; or no rule, we can "hang ourselves on the ropes of Liberty". Better, the labyrinth as an extreme and sovereign insertion in the heart of the freedoms from which we

twisting, turning, ever-widening
labyrinth that contained both
past and future and somehow
implied the stars.

Absorbed in those illusory
imaginings,

I forgot that I was a pursued
man; I felt myself, for an
indefinite while, the abstract
perceiver of the world. The
vague, living countryside, the
moon, the remains of the day
did their work in me; so did the
gently downward road, which
forestalled all possibility of
weariness. The evening was
near, yet infinite."

~ Jorge Luis
Borges

At a climax, who knows as Deus Ex Machina, the very Argentine writer, in all his "porteña" sagacity, uttered: "There is no need to build labyrinth when the entire universe is one."

So, welcome
to the Melgacian universe!
The only condition, by mere
surreal precaution: it is not
possible to carry any ball of
wool. Because ...
γνωθι σεαυτόν!

You´re hoped-for:

MIM

<https://melgacootacilio.bandcamp.com>

(O.M.Team)

*

A p p e n d i x

Asked about the space-oriented terminology that lodges his works, both on La Maison and the parallel with a Labyrinth, Otacílio Melgaço declared that these perspectives are valid and exciting and that they had passed through his head. Albeit, in creating such a broad nook, he had originally thought of

Friezes. He was not inspired by them but remembered names like Gustav Klimt and Edvard Munch, and their respectively Beethoven Frieze and Frieze of Life. First O.M. started essentially from an artistic motif, establishing aesthetic and semiotics relations amidst the images of the covers (and titles) of his albums. As for more dialogic models of these correlations, he cites

I

M is for Music, Mozart, Mystery, Melgaço, Mankind (Piece for

Strings & Choral)

+

Cóndor

II

Château de Lacoste

+

Le Sexe de Dada

III

(the eight covers for)

Unvanity Case Singles Series

First a paramount artistic
motif, then opened up,
for example,
to "mythical" connotations.

Between this and that, Picasso said (and it could be about Otacílio):

"If all the ways I have been along were marked on a map and joined up with a line, it might represent a Minotaur."

Jorge Luis Borges said (and it was certainly about Melgaço):

"The Minotaur more than justifies the existence of the Labyrinth."



em termos composicionais e, também, de execução. O que tem a dizer sobre isso? <<

O.M. - "Em inúmeras de minhas Peças sônicas, instituo a desconstrução ou fragmentação, mesmo extinção melódica. Em princípio, se levarmos em conta a rosa dos ventos de uma padronização pandêmica da processualidade auditiva que filtra, se conforta e conforma com determinados clichês do que se convencionou como Música, eu a desfiguro. Desfacializo-a, desidentifico-a. Ei-la em franco ´anonimato´, termo que deriva do grego

ανωνυμί: ‘sem nome’. Ei-la,
portanto: i(nde)nominável. Como
se a fizesse reivindicar e
retomar seu estado-de-quando-
ainda-Coisa. Sem olhos, sem
boca, nariz... Talvez
permaneçam somente os
ouvidos. ‘Somente’ é um
vocábulo aqui irônico, pois tal
permanência é prova do
Inabarcável. Recordo-me de
Henri-Émile-Benoît Matisse,
ipsis litteris: ‘Supondo que
quero pintar o corpo de uma
mulher, primeiro eu o encho de
graça e charme, mas eu sei que
devo dar algo a mais. Eu
condenso o significado desse
corpo, buscando suas linhas



[DAS MANI- FESTAÇÕES

de cordiais admiradores

- enviadas, via correio eletrônico, ao artista -.]

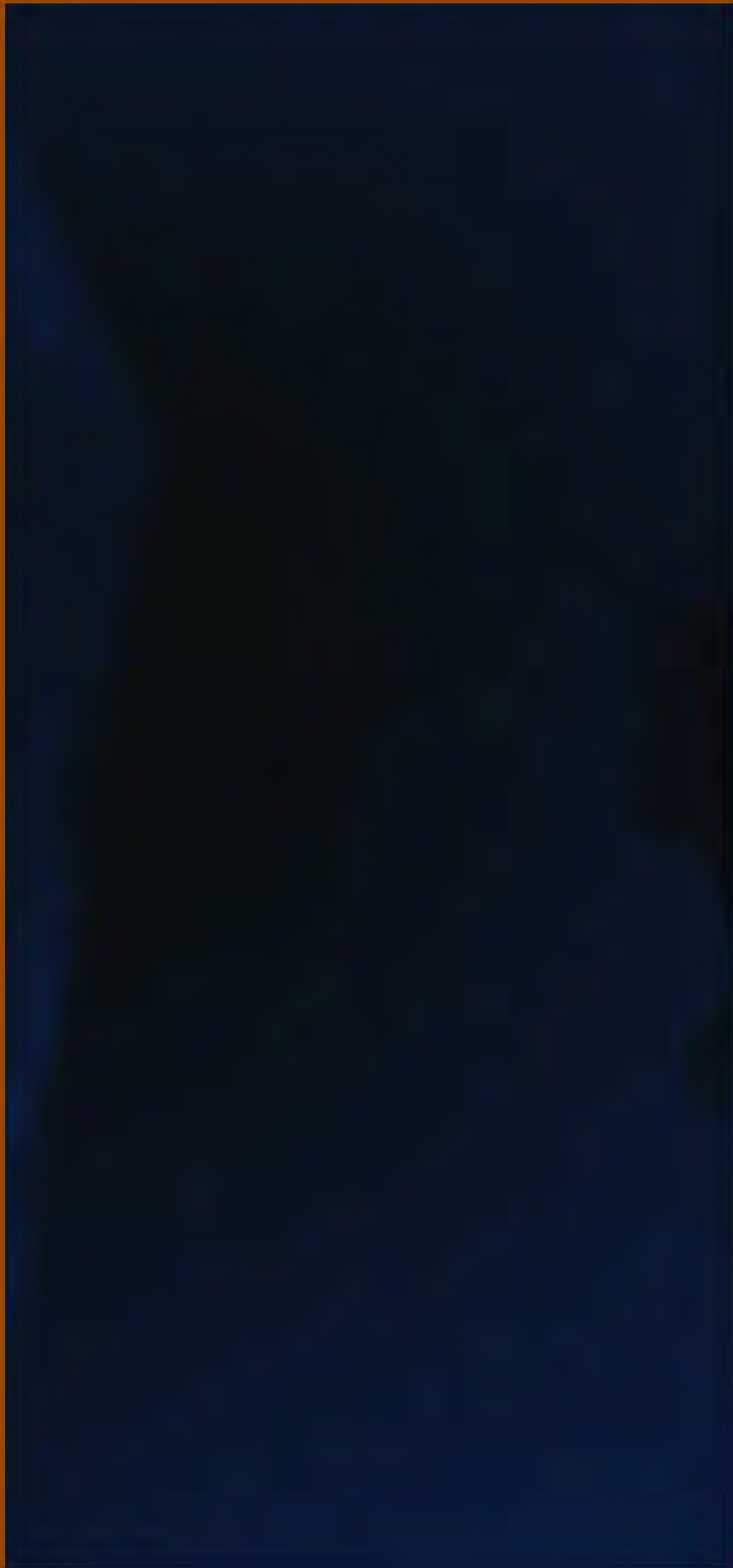
“ De Humani Corporis Fabrica”.

<https://melgacootacilio.bandcamp.com/album/de-humani-corporis-fabrica-otac-liao-melga-o-duration-45-28>

O contexto musical apresentado por Melgaço é singular, na medida em que traz à tona um

universo sonoro inimaginável.
Como profissional da Biologia,
digo que se tivéssemos a
capacidade de captar todas as
frequências e intensidades dos
sons, ouviríamos as "*melodias*"
das plantas, das montanhas, das
galáxias...e do nosso próprio
corpo, afinal cada criatura é
uma orquestração de *ondas*,
pulsações, *oscilações*...

Neste trabalho, Otacílio
estabelece uma subversão e
ampliação da linguagem musical
capazes de modificar nossa
maneira de estar no mundo.
A dinâmica das harmonias
literalmente incorporadas às
vibrações corporais nos





seja uma experiência valerosa
compartilhar o ato único *dessa*
audição com alguém.

Como quem se debruça com
delicadeza por sobre a psique
humana já que psicóloga, não
posso deixar de comentar: com
‘Rosário (Tombeau d’Arthur
Bispo)’

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otacilio-melga-o-duration-01-02-12)
[mp.com/album/r-o-s-r-i-o-](https://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otacilio-melga-o-duration-01-02-12)
[tombeau-d-arthur-bispo-otac-](https://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otacilio-melga-o-duration-01-02-12)
[lio-melga-o-duration-01-02-12](https://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otacilio-melga-o-duration-01-02-12)

começou a viagem; o que sei de
sua história, sua obra, ou
melhor, sua missão.

for professional classical music performers, sheet music using staves and noteheads is the most common way of notating music, but for professional country music session musicians, the Nashville Number System is the main method. The symbols used include ancient symbols and modern symbols made upon any media such as symbols cut into stone, made in clay tablets, made using a pen on papyrus or parchment or manuscript paper; printed using a printing press (ca. 1400s), a computer printer (ca. 1980s) or other printing or modern copying technology.

(1750–1820) and the Romantic music era (1820–1900), notation continued to develop as new musical instrument technologies were developed. In the contemporary classical music of the 20th and 21st century, music notation has continued to develop, with the introduction of graphical notation by some modern composers and the use, since the 1980s, of computer-based score writer programs for notating music. Music notation has been adapted to many kinds of music, including classical music, popular music, and traditional music.}

(from the composer to the performer - and, hence, to the audience). But, especially in the first link of the chain (inescapably in the second), what is lost during the process? This was the quest that Melgaço proposed to himself. And what he found as an answer seems to us to walk side by side with what Antonin Artaud sought to do theatrically. If, for the French dramatist / poet / essayist / actor and theatre director, the art of "interpretation" should follow a less or no verbal track, but in a rediscovery and friction of the body (including voice) in its, unwordly, own "ontology":

the same can be said of Otacílio shifting the musical transmission from a sheet to the genuine constitution: the sound itself.

Questioning the actual efficacy of such "paper-based art" (as, for example, Villa-Lobos had already criticized for decades); even considering so many alternatives that contemporary composers have provided in an attempt to bridge this gap between sounds (organized or not) and notations (Hans-Joachim Koellreuter is a good name in this sense): Melgaço's ambition was to generate a "Sound Score". "Delectizing" the

had), but precisely because of this, would not these closed eyes seem an act of manumission, emancipation, liberation? Never in another circumstance can we observe them so elevatedly "possessed" by music when they ascend to the status of "pure hearing". That must mean something, right?]

"´ Delectizing´ the eyes of such intermediation and restoring to the ears this primary capture." And how did the Brazilian artist do it? Creating, a priori, a captive cycle of mechanisms that aims at the seminal sonic configuration of his

compositions. He himself and other musicians belonging to "The O.M. Clan" are charged with structurally generating an auditory complexion of all Melgacian creations. And these quintessential records serve as plenary reference to all who approach the artist to perform them (his sonic Pieces), to interpret them. It is what Melgaço, with a certain humor, calls [in the rescue of "incestuous" Sound-Sound (Play-Listen-rePlay or transPlay) and, fortunately not to the letter, in the (anti-paperwork) "pierced eyes"]: the re-Edipian Method. [No mention

of Sigismund Schlomo Freud and *yes* of Greek mythology in its primacy.) The mentioned *modus operandi*, *apropos*, is not a flag that Melgaço wields, he prefers diversity and hopes that everyone can follow the north that is most interesting to respective intentions and needs. Continuing toward our epicenter, let us think how this would have become impractical in the past (for many, in the present too). Or for logistical or technological reasons. On the one hand, not always a composer who created / creates, e.g., a symphony had / has access to an entire

collective formations) ... so that, in the end, everything was meant to be mixed and thus gaining a definite shape through the hands of the mentor.

Such obstacles were overcome by O.M.: whether through the ample spectrum of possibilities of solo creation (by means of digital / electronic sources) ... and as a cosmos of timbres under reach, simulations of musical instruments the most diverse origins / characteristics et cetera: all this has proved accessible and masterful if under the command of prepared / inspired minds & hands; either by the options

by interested interpreters (or by a particular attitude - of identification, admiration ... - of them; or by the relation that the breeder has with phonographic industry; or independently / for own account etc.). All this besides live performances, sure.

What did Melgaço conquer? He eliminates the "utilitarian phase of the sheet music" and already presents to future executants a straight relation with the composition at its core, available not to be read but listened to. An alien step is extinguished that for it has now

connotations, valid. Millions of people drink coffee every day but countless do not know that it comes from a fruit or how it is. Only a fragment of an entire sequence is known. And when we take this situation to the various rhizomes that integrate folk's lives? We have become less Subjects, more objectified. Not fatefully making the apologia to vegetarianism or veganism [it depends on the conscience and intimate forum of each] but seeking to evoke ventilated reflections, a more enlightening case: millions of children eat chicken meat every day but have never been face to

face with a hen. It may seem trivial but it is not. Not only because of a broader and deeper notion of an ecosystemic relationship with the world (which is increasingly fundamental), but likewise, with more imminent consequences, they (or their parents) can even change the daily menus from the moment perceive themselves more involved with another living being, whether it be an animal (as well as others that, besides the chicken, are sacrificed to serve them as food), or vegetable (if we think not only of a healthy diet but also of the environment) or ...

through her eyes, feel her emotions, share in her pain." Empathy. Why do we emphasize this "adeptness" so much? It is not casual. After all, such a faculty (that is not restricted only to feelings, as was well argued, but can be expanded), would not be a primordial part of what a composer intends to convey to the interpreter through its creation? And consequently to the audience? On the part of Melgaço the proposition is Yes. More than conditioned sympathy, trained connection, mere transmission [reversing the automatisms, Otacílio inaugurates the

music will be revealed. If this makes everything more true and unequivocal, surprisingly it leaves the interpreter more comfortable (or provoked) to as well understand himself and experience its musicality: much near to the role of (simultaneous) creator.

A d d e n d u m s

1- One doubt that might arise ... would be: and how O.M. transmits his offspring to all who, beside him, beget this "Sound Score"?
Through various ways. As for himself (Otacílio Melgaço),

especially sonorously. As a multi-instrumentalist, it is a doable task. But also (not as a whole, but as a particle of all available paraphernalia) with symbols and signs when inevitable - even if with a totally unusual, heterodox notation -. This is not a contradiction because it is the intestinal meanders that will fructify the first record (not the already produced and made available) ... being the entire process under the right guidance of the creator. In a cohesive and cooperative mix of various "gears" (yet exploring all five human senses - yes, often he

one to cover the whole proceeding).

It'll be precisely the result of such early generation that will attain the ears of the ultimate executants - those who'll record the Melgacian music on its albums, or / and play his works in their shows -. At that moment, the performers may have all the flexibility to introject, autarchically, the "Sound Score" (something that Otacílio always defended) or can count on the subtle help of Melgaço himself - from any doubts that may arise -. Then we will arrive at the sonic Nativity; thus, a bold and

punctilious cycle is fulfilled
which will culminate in the
empiric (and Empyrean)
perpetuation of an "Opera"
which, here, honorably, we seek
to present to and share with all
of you;

2- 'Writing about Music is like
Dancing about Architecture',
this could be a very appropriate
assertion here.

The curators of O.M. sometimes
use this kind of contemporary
dictation. But always with irony.
Because they are w-r-i-t-i-n-g
about Melgaço, correct? So let
it be clear, there is a
background of wit when invoking

assumption that linguistically attempting to capture sound is a vain, impossible, endeavor. If writing about music is an impossibility it seems I agree with the statement I apparently hate: 'Writing about music is like dancing about architecture.' No, there is something larger at stake here. Music writing is also doing something else. The problem with 'Writing ...' is that it roots music criticism in either music or writing, when music writing is actually rooted in the subjective response of the writer. Music criticism is never about the music or writing, but

write about it, probably isn't all that interested in sensible and possible."

2.1- Realize that we fully agree with Ms. Miekus and Mr. Christgau, in what is relative to
WRITING ABOUT MUSIC

2.2- But there is the WRITE MUSIC.

The difference between these two formulations is stark.

>>It is not necessary to stress that our post is overall based on
WRITING MUSIC.<<

[In the end, all (ours and theirs) arguments - directly or subliminally - are convergent

"Author of an 'insolent' work; totally free; that 'bothers'. A work in which questions are more important than answers. Philip Roth speaks very little on himself.

Never stands out. He prefers to talk about literature. It's through his work, and only through it, that we can try to decipher him. A biography of Philip Roth could just be what his friend Milan Kundera calls 'biography of a work'."

Without a doubt, the same happens if we think of Otacílio Melgaço. The only difference is that he does not even like to talk about music. Probably yes ... as

to ... cartographic projections,
sectio aurea or falconry.

By the way it's a phrase of the
own "scribe" from Newark,
New Jersey:

"A good biography is one that's
supported by solid facts. This is
fundamental."

Putting it all on a scale and as a
thought-provoking Initiation, we
point out some of the solid
Melgacian phonographic albums
as from a few specific
languages or mediums:

Contemporary Music

[https://melgacootacilio.bandca
mp.com/album/il-theatro-
della-memoria-neogrand-](https://melgacootacilio.bandcamp.com/album/il-theatro-della-memoria-neogrand-)

opera-em-sete-atos-otac-lio-
melga-o-duration-02-14-27

Sacred Music

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/iconostasis-otac-lio-melga-o-honig-stahl-orchester-otac-lio-melga-o-duration-53-54)
[mp.com/album/iconostasis-](https://melgacootacilio.bandcamp.com/album/iconostasis-otac-lio-melga-o-honig-stahl-orchester-otac-lio-melga-o-duration-53-54)
[otac-lio-melga-o-honig-stahl-](https://melgacootacilio.bandcamp.com/album/iconostasis-otac-lio-melga-o-honig-stahl-orchester-otac-lio-melga-o-duration-53-54)
[orchester-otac-lio-melga-o-](https://melgacootacilio.bandcamp.com/album/iconostasis-otac-lio-melga-o-honig-stahl-orchester-otac-lio-melga-o-duration-53-54)
[duration-53-54](https://melgacootacilio.bandcamp.com/album/iconostasis-otac-lio-melga-o-honig-stahl-orchester-otac-lio-melga-o-duration-53-54)

Electronic Music

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/klingsklang-otac-lio-melga-o-duration-40-57)
[mp.com/album/klingsklang-](https://melgacootacilio.bandcamp.com/album/klingsklang-otac-lio-melga-o-duration-40-57)
[otac-lio-melga-o-duration-40-](https://melgacootacilio.bandcamp.com/album/klingsklang-otac-lio-melga-o-duration-40-57)
[57](https://melgacootacilio.bandcamp.com/album/klingsklang-otac-lio-melga-o-duration-40-57)

(Freely) Experimental

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/prisme-noir-)
[mp.com/album/prisme-noir-](https://melgacootacilio.bandcamp.com/album/prisme-noir-)

otac-lio-melga-o-et-lanus-
solaire-projet-otac-lio-melga-o-
duration-01-00-21

Soundtrack

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/free-fall-queda-livre-soundtrack-koan-dance-company-otac-lio-melga-o)
[mp.com/album/free-fall-](https://melgacootacilio.bandcamp.com/album/free-fall-queda-livre-soundtrack-koan-dance-company-otac-lio-melga-o)
[queda-livre-soundtrack-koan-](https://melgacootacilio.bandcamp.com/album/free-fall-queda-livre-soundtrack-koan-dance-company-otac-lio-melga-o)
[dance-company-otac-lio-melga-](https://melgacootacilio.bandcamp.com/album/free-fall-queda-livre-soundtrack-koan-dance-company-otac-lio-melga-o)
[o-duration-42-40](https://melgacootacilio.bandcamp.com/album/free-fall-queda-livre-soundtrack-koan-dance-company-otac-lio-melga-o)

Noise Music

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/misophonia-vol-1-otac-lio-melga-o)
[mp.com/album/misophonia-](https://melgacootacilio.bandcamp.com/album/misophonia-vol-1-otac-lio-melga-o)
[vol-1-otac-lio-melga-o-duration-](https://melgacootacilio.bandcamp.com/album/misophonia-vol-1-otac-lio-melga-o)
[33-28](https://melgacootacilio.bandcamp.com/album/misophonia-vol-1-otac-lio-melga-o)

Brazilian Instrumental Music

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/brazilian-instrumental-music)

[mp.com/album/o-b-l-u-z-a-brazilian-rhapsody-otac-lío-melga-o-duration-30-17](https://melgacootacilio.bandcamp.com/album/o-b-l-u-z-a-brazilian-rhapsody-otac-lío-melga-o-duration-30-17)

Tango

<https://melgacootacilio.bandcamp.com/album/s-t-ntang-otac-lío-melga-o-duration-45-00>

"Of an 'Oriental' character"

<https://melgacootacilio.bandcamp.com/album/ok-ragas-por-la-komenco-de-tempoj-otac-lío-melga-o-duracion-50-25>

"With 'Ethnic' spectra"

<https://melgacootacilio.bandcamp.com/album/ajiuv-o-otac-lío-melga-o-duration-31-58>

Jazz

<https://melgacootacilio.bandcamp.com/album/o-c-rculo-imperfeito-otac-liao-melga-o-cadavrexquis-ensemble-otac-liao-melga-o-duration-41-39>

Fusion

<https://melgacootacilio.bandcamp.com/album/c-h-i-r-p-otac-liao-melga-o-duration-01-31-01>

"Melting Pop"

<https://melgacootacilio.bandcamp.com/album/mojo-o-m-the-dark-midas-combo-otac-liao-melga-o-duration-32-00>

(...)

dialectic regarding the
creations of Mr. Melgaço.

Five discs
were brought to light
by
the gallics:

I - "Tree House";

<https://melgacootacilio.bandcamp.com/album/tree-house-otac-lío-melga-o-cadavrexquis-ensemble-otac-lío-melga-o-duration-40-49>

II - "Kaspar Hauser - Piece for
Strings";

<https://melgacootacilio.bandcamp.com/album/k-a-s-p-a-r-h-a-u-s-e-r-piece-for-strings->

otac-lio-melga-o-duration-01-11-19

III - "Brutalism";

<https://melgacootacilio.bandcamp.com/album/brutalism-otac-lio-melga-o-duration-31-47>

IV - "Troubadour (Quatro Peças para Violão)";

<https://melgacootacilio.bandcamp.com/album/troubadour-quatro-pe-as-para-viol-o-otac-lio-melga-o-duration-01-06-53>

V - "M - der Vampir von Düsseldorf -"

<https://melgacootacilio.bandcamp.com/album/m-der-vampir->

von-d-sseldorf-otac-lio-melga-
o-duration-44-33

We are grateful for all the
relates so confessional and
without exception: quite
constructive.

Differently from some
"interloci"

that has identical proposal,
here with due earnest and
dignity: it is worth mentioning
that blog participants punctuate
the albums.

From zero to ten.

The average given
to Otacílio Melgaço
is nine.

Taking into account

that generally / customarily
nobody stipulates
the maximum score to any
holofotized works (from any
artist), the conclusions are
clear: the sonic Melgacian
offsprings are, with praise,
olympically categorized.

THE AGE OF THE HOLY MOONSTRUCK

CDB analects >> Otacílio
Melgaço & CadavreXquis - "Tree

perchance? And ... Lobo de
Mesquita? Who knows ... Luiz
Gonzaga Melgaço?"

[vide <http://otaciliomelgaco.wixsite.com/melgacoencomium>]

Anyway, it makes no sense. We
step into a territory that is
immeasurable and its
multifacetedness is present in
each musical note; any pause
between notes; every noise
brought to the surface like
magma; the vulcanicity of
intricate harmonizations;
eruptive rhythmicities; gushing
arrangements; ... concisely: in
the reinvention of Mankind

ceiling that can not be an
Escher?"]

CDB analects >> In the range of
things not happy but very
beautiful, there is also the
vanguard (with a "base jazz-
drone déstructuré-néo
classique") of Otacílio Melgaço
& CadavreXquis Set - "Tree
House" ("The Wooden
Cathedral" and "Nest-Nidus"
tracks practically pushed me up
to the ceiling.) <<

O.M.Team - The first utterances
of this sequence (perfect
argument from another of the
interlocutors)

In exciting complementation, both the way (of the eloquent blogger) to approach a possible normative stylistic of the music of O.M. (specifically about the focused album) even as the powerful, thrilling, apothecotic effect described, are irreproachable.

CDB analects >> The sound of "Kaspar Hauser - Piece for Strings -" is all mysterious, unusual, peculiar, quaint, fantastic; <<

O.M.Team - "Très bizarre. Étonnant, singulier."

Vernacles that mean
astonishing, singular,
idiosyncratic.

CDB analects >> smothered not
very hi-fi at home but he gets
better at the headphones. <<

O.M.Team - Here is a gloss
about how there are
preferences in terms
of apparatus for listening to a
particular music. Something
pretty reasonable as to many
technological supports available
today.

Still is a question that deserves
detailed clarification.
It has become very common

for people to hear music through headphones. Portable technologies almost force listeners to do so. Even PCs. There are at least two frontages about it: On the one hand, a more developed acoustic sense of spatiality (relevant to auditory perception and fruition) may be with its days counted. In growing extinction. This is overwhelmingly worrying. [Impossible not to include an urgent alert: (in the not so distant future: it will be through chips implanted in the cerebrum, do you have any

people's homes, with better or worse quality, but able to actually reproduce - with the necessary balanced acousticity - what a recording is. The catastrophic consequences of this will still be studied. Be it organically, physiologically, or in appreciative debility.

Solely as a present empirical data by means of a picturesque "lesson": the Italian philosopher Umberto Galimberti, in a recent interview, commented that his ophthalmologist told him something like this: "Children and teenagers who stay twenty-four hours a day with a screen before their eyes about inches

has become quotidian and belike progressively irrevocable. And, do not forget: we will not even itemize the harms that the excessive use of headphones (in ever higher volumes) cause to the hearing (including gradual deafness). Keep in mind that we just go into the merit of "h-o-w" music are being heard, not "w-h-a-t". If we were to delve into "content" in general (the massive mediactic status quo), presumably the tone of this explanation would be more apocalyptic.]

Resuming the thread of the skein: On the one hand, a more developed acoustic sense of

Some of his albums - by hypothesis - sound better by means of headphones. Okay, this goes for many records throughout the history of the discographic industry but, worth repeating, is likewise related to a predilection. Another focus (and we ask for your utmost attention): several discs would be supposedly less hi-fi to be heard on speakers and thus more assimilable in and appropriate to earpieces. Something escapes from this assumption, the following truth: some of the albums are purposely "smothered". This is not a technical but aesthetic

guideline. And if we listen to the whole vast Melgacian seed, we will notice: there are incredible, conspicuous variations. Are countless processes to give an audio engineering treatment, always accompanying a more global grasp of what is at stake. Listen carefully to the c-o-m-p-l-e-t-e discography of your favorite composers / instrumentalists. We are absolutely certain that, in such specific light discussed now, ninety-nine percent obey an uniformized modus operandi. The pieces change in feature and traces (if they change); the years go by; the performers

grow older but the semblance of the aforementioned "audio engineering treatment" remains the same - with the addition that they, the tracks, can take on the primers or fads of trends of technological advances. However, despite one or another differentiated varnish (by diachronic contingency), the essence of the "stable cosmetic machinery" persists. This is inexorably proven by recognizing without difficulty what would be the stereotype (for better or for worse) of the "sounding" of, e.g., the 1960s, 1970s, 1980s ... Make a complementary testing: Choose

<https://melgacootacilio.bandcamp.com/album/il-theatro-della-memoria-neogrand-opera-em-sete-atos-otac-lio-melga-o-duration-02-14-27>

If we are referring to each genesis under respective audio-identity / personification / embodiment (its apprehendness / configuration / embedding), it is a titanic doing shaped by the Brazilian engender.

Not a technical but aesthetic guideline. And being esthetic, inevitably has an e-t-h-i-c-a-l involvement with Art itself (in its integrity and

integrality), with himself (Otacílio) and with his (frictionated) audience. There is a break with the reversal of values that prevailed in the last decades: ears caged in massified conventions, trained as of pasteurized patterns. Here and now, it is not the technique (especially the "technicism") that determines what will be created and how it will be homogeneously digested, but the opposite. The Melgacian work of art is sovereign, it is the Subject; in engineering and architectures: the technicality - as it happens in the praxis of the great cultural figures -

mixing, reproduction, and reinforcement of sound. Examples have already been given by O.M. as

"P o m p e i i (Solo Cellos Piece)"

<https://melgacootacilio.bandcamp.com/album/p-o-m-p-e-i-i-solo-cellos-piece-otac-lío-melga-o-duration-52-25>

Its theme deals with an ancient Roman city near modern Naples in the Campania region of Italy, in the territory of the comune of Pompeii. Along with Herculaneum and many villas in

lower) brightness, more or less
opaque, its textures, its colors
... we can, when absorb a
Melgacian music, feel ourselves
inside a cave or wrapped by
oceanic waters or in a large
auditorium or in the
transcourse of thorny branches
or through the underground
velvety meanders or
incapsulated in a metal tank or
with cottons on the organ of
audition and equilibrium or
outdoors (in the heart of
nature) or encompassed by felt
blankets or levitating along the
sidereal space and on and on
and on ... Whence, this aspect,
under a more developed and

"idiolect" in iconoclastic fists
(or mouths, tongues)
and with a more
accurate posture
before the conjuncture
of an entire work
as it happens with
creators
like Melgaço.
In contrast,
if we listen to
the already mentioned

"Tree House";

<https://melgacootacilio.bandcamp.com/album/tree-house-otac-lío-melga-o-cadavrexquis-ensemble-otac-lío-melga-o->

duration-40-49 (in its fruitful
elevation)

or

"Electrocochleography"

<https://melgacootacilio.bandcamp.com/album/electrocochleography-otac-lío-melga-o-duration-46-28>

or

"D a n d e l i o n
- Experimental Indo
Jazz Music -"

<https://melgacootacilio.bandcamp.com/album/d-a-n-d-e-l-i-o-n-experimental-indo-jazz->

music-otac-lio-melga-o-
duration-32-42

or ...

the hi(gh) fi(delity) is evident; is
a solar, shining, airy adventure.
Antithetically (in plethora),

"Unvanity Case Singles Series |
Zodiak Free Arts Lab"

[https://melgacootacilio.bandca](https://melgacootacilio.bandcamp.com/album/unvanity-case-singles-series-zodiak-free-arts-lab-otac-lio-melga-o-duration-10-49)
[mp.com/album/unvanity-case-](https://melgacootacilio.bandcamp.com/album/unvanity-case-singles-series-zodiak-free-arts-lab-otac-lio-melga-o-duration-10-49)
[singles-series-zodiak-free-](https://melgacootacilio.bandcamp.com/album/unvanity-case-singles-series-zodiak-free-arts-lab-otac-lio-melga-o-duration-10-49)
[arts-lab-otac-lio-melga-o-](https://melgacootacilio.bandcamp.com/album/unvanity-case-singles-series-zodiak-free-arts-lab-otac-lio-melga-o-duration-10-49)
[duration-10-49](https://melgacootacilio.bandcamp.com/album/unvanity-case-singles-series-zodiak-free-arts-lab-otac-lio-melga-o-duration-10-49)

is a live record but with an
intended "bootleg" stamp.

Hence, what we hear is "grimy" as a choice of O.M.; nothing is there to be exactly distinguished. Deliberate marginal blur. If "hi-fi" means having "inaudible noise and distortion, and a flat (neutral, uncolored) frequency response within the human hearing range": Melgaço will advisedly make "interventions" that will misrepresent this in order to attach, more and more, the sound record to the ontology of his "progenies" - when required. Such "fidelity" of sound captation suffers mutation, in short. For what reason? Because, resuming the

*

And, like a golden epilogue, an informal and promising farewell:

CDB analects >> I do not know if it's worth it to note them all, but it would be nice, if you hang too, to exchange opinions! I put some records tomorrow to note them and I quickly put your new suggestions. Nice and extensive program. I am very motivated.

<<

>> It seems indeed very productive. <<

O.M.Team – Faced with Otacílio Melgaço's more than two

hundred discographic albums,
these fluidic open minds & free
spirits are even more
encouraging if we think
of a musician who
is instigatingly challenger,
definitely out of standards
(if we think of a world in which,
by the current undue
cacophony, it is more deafening
than all that - rephrasing
Shakespeare - "are dreamt of
in" our "philosophy").
Yes, along the distillations from
Le Classement Des Blogueurs
and under its productive
pickings: we are all motivated.
Replete with m-o-t-i-v-
a(c)tions.



[ERETTO IN MEMORIA

(CANTATA SPIRITUALE)

DITTICO:

i- ESODO;

ii- COMBUSTIONE SPONTANEA]

#

"Only the misfortune of exile
can provide the in-depth
understanding and
the overview into the realities of
the world."

~ Stefan Zweig

J u n e 2 0 1 8.

We are aware of its current entropic phase but ... Brazil continues to present a lack of effective governmental contingency planning [and consequently a substantially precarious (negligent?) structure] to receive the thousands of i-m-m-i-g-r-a-n-t-s from Venezuela, fugitives from an - empirically - autocracy that intends, whatever the cost, to persevere the most deplorable of the South American caudillism; Italian Interior Minister Matteo Salvini has banned another boat carrying

émigrés to ports of his
"commonwealth". Salvini says
i-m-m-i-g-r-a-n-t-s
are merely "flesh" and send
them to other nations;
A challenge to the EU. Hungary
approves law criminalizing
whoever helps
i-m-m-i-g-r-a-n-t-s
and thus hampers the activities
of humanitarian aid
organizations;
Although Donald Trump gives in
and suspends a decree that
fractures families of illegal
i-m-m-i-g-r-a-n-t-s,
the order to separate parents
and children on the border with
Mexico provoked and still

provokes outrage inside and outside the United States. Pardon for the parlance but it is of authorship and of public knowledge, the so-called "Potus Scrotus" has stated that will not admit "its" land "infested" by "invaders". "Infestation" is a term used for rats, grasshoppers, in short, pests. In fact, the "head" of state "really doesn't care". Alias, as well as his aloof (and, by chance: incomer) wife, they "really don't care". ["Do U?" ... or ... what about each of us??]
(...)
In synchrony with such absurdities and amalgamating

and summarizing all of them, we were informed that there has been a record number of displaced people in the world in 2017: - still within the borders of their fatherlands or, our focus now: extrapolating them - 68.5 million constrained to live far from their homes.

#

"I know how men in exile feed on dreams." ~ Aeschylus

ERETTO IN MEMORIA was released on August 8, 2015. Even considering what had been happening in European territory,

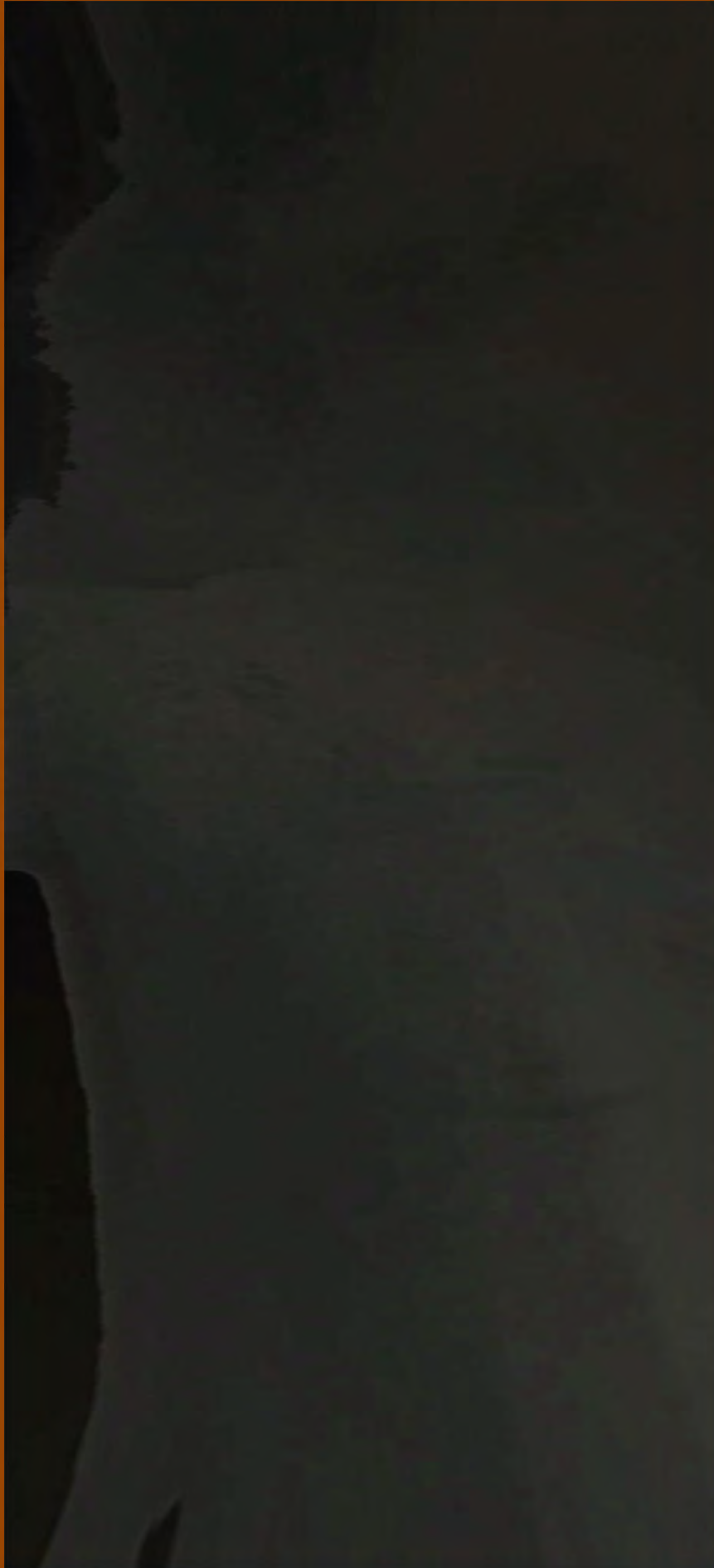
this proves how much Otacílio Melgaço, taking into account the time required for the composition and recording of the sound Piece, was already anticipating and bringing to the fore the transgeographical question of forced population mobility / exodus-exile and, finally, the refugees themselves. [They are not numbers in statistics but humans in a world that supposedly has (human) rights. Beings with names, history, ... therefore: a past and, with hope, a future. But are they having a present?]
Different panoramas, distinct solutions, respective

is directed to the heart of this capital theme:

<https://melgacootacilio.bandcamp.com/album/eretto-in-memoria-cantata-spirituale-dittico-i-esodo-otac-lío-melga-o-duration-40-07>

<https://melgacootacilio.bandcamp.com/album/eretto-in-memoria-cantata-spirituale-dittico-ii-combustione-spontanea-otac-lío-melga-o-duration-48-01>

[Is holofitized the suggestion for, besides the hearing, the reading of the enlightening and



this, effervescent. As the
present example,
j-a-z-z-i-s-t-i-c /
f-u-s-i-o-n-i-s-t.
Or, observing the multiplicity of
sonorities involved, miles and
miles beyond.
Melgaço himself never
mentioned that the work
‘Chirp’ would be a curtsey,
much less a re-reading of Mr.
Davis’ masterpiece ‘Bitches
Brew’. A revisionism, certainly
not. However, as far as being a
obeisance, he never said
otherwise. Wherefore, one of its
curators proposed, as an
exege-sis, such a
‘coordination’. If we look

Otacílio - he did not seek to speak the same Milesdavisian dialect, but another. Equally innovative and personal. [In this manner, he distances himself from a predictable and very common behavior on the part of those who dare to make any approximation of that level.] Soon, after listening to the two albums, are ourselves who must effectuate the translations of the discourses of the Brazilian musician and the North American. And, thus, find the astonishing, interpenetrative, reflective syntax. By the way, a typical act of the provocative creativity of O.M.!

sailors', strangeness plus
oddity, eccentricity, peculiarity,
curiousness ... seem inevitable,
just as when we are faced
with any invention,
innovation;
the pursuit of a bold and
unflinching cultural freedom.
Albeit, once the 'enigma of this
sphinx' is solved and the
hearers approach and get in the
multifaceted universe of O.M.,
they will surely have all the
means to go forward:
discovering themselves as both
visionaries (like the artist
himself) & exigent esthetes
capable of delight themselves
with the manifoldness of such

prisms and compositional
dimensions.}

Below are the reviews that were
originally attached to the
focused disc:

<https://melgacootacilio.bandcamp.com/album/c-h-i-r-p-otacilio-melga-o-duration-01-31-01>



Jean De Loisy, critic / curator,
specialist in modern /
contemporary art and president
of the Palais de Tokyo, on the
occasion of an exhibition in
which Philippe Parreno gained
carte blanche for a monumental
occupation, uttered about him
certain words that fit like a
glove in Melgacian perspective:
"Fundamentally, the artist takes
us to a 'land' we do not know.
All we can ask of an artist is to
show us a sensitivity that we do
not have. It is not the
consumerist experience of a
show. We will not go out saying,
'Wow, did not it look
sensational?' [sic] It's

something that will have an effect within us. And very gradually and slowly, it will change the idea we had of what defines humanity."

+

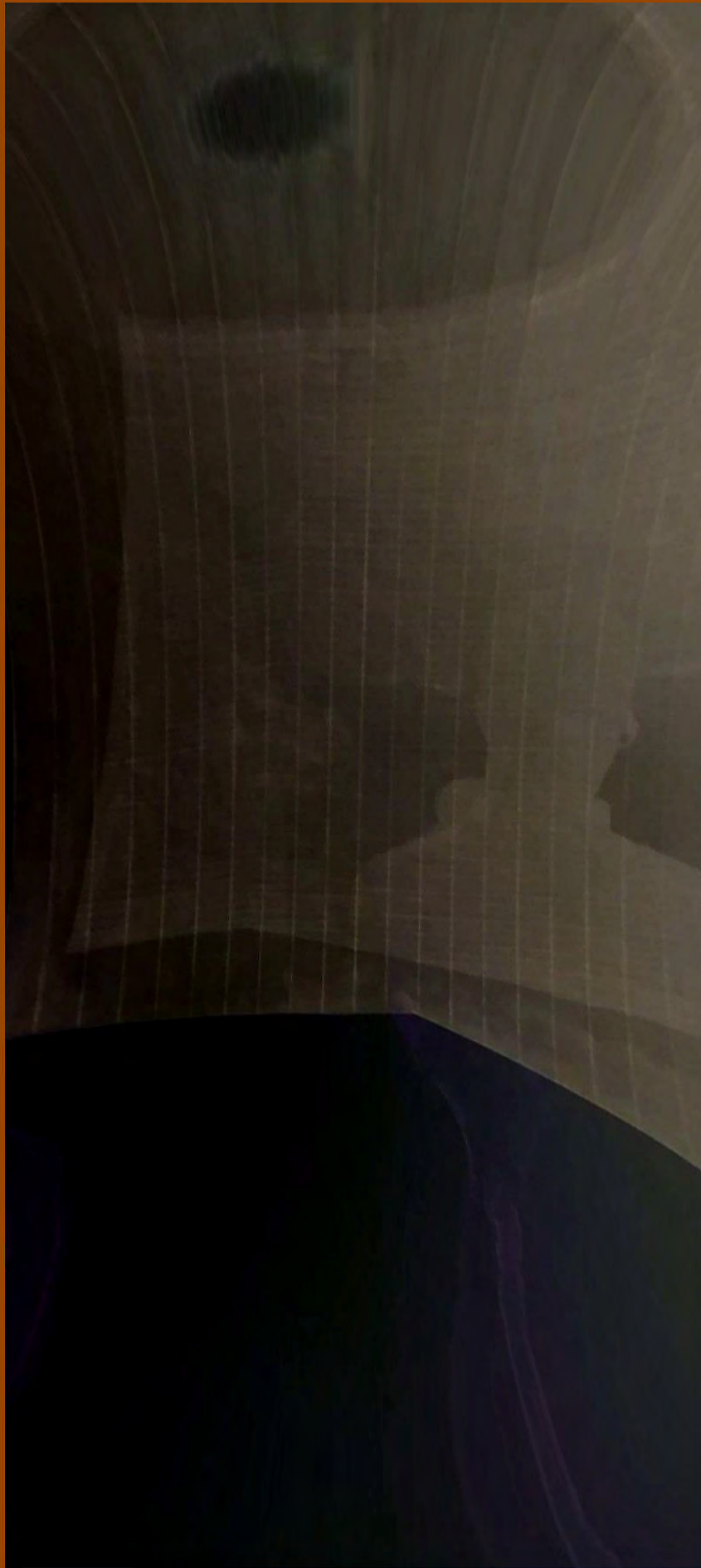
It is not only the fabulous testimony of Monsieur De Loisy that translates the perception that Otacílio presents to us, the very posture of Parreno before his craft is also intertwined with (some of the prisms of) the creations of O.M.:

Philippe Parreno (born 1964 in Oran, Algeria) is a French artist who lives and labors in Paris.

His work includes various media, such as film, installations, performance, drawing, sculpture, and text. By re-evaluating the meaning of reality, memory and the imaginary, Parreno focuses on expanding ideas of time and duration through his offsprings and distinctive conception of exhibitions as a medium. Preferring projects to objects, he began examining unique approaches to narration and representation in the 1990s and has been exhibiting internationally ever since. Reiterating points in common with Melgaço: Philippe begets







{CT were a Scottish rock (dream pop, ethereal wave, gothic rock, post-punk) band active from 1979 to 1997. The original members were singer Elizabeth Fraser, guitarist Robin Guthrie, and bassist Will Heggie, who was replaced by multi-instrumentalist Simon Raymonde in 1983. The group has earned much critical praise for its distinctive ethereal sound and the soprano vocals of Fraser, which often abandoned recognizable language altogether. They were associated with the UK label 4AD for much of their career.}

Bronson Outfit and the 2015
release *Kin* by the Duke Spirit.





Jarkko Lehmus has worked as a dancer, dance teacher, choreographer, director and actor since 1995.

Jarkko trained at the Finnish National Ballet School and at Millennium Performing Arts in London and also holds a BA (Hons) Theatre from Guildford School of Acting. In his artistic work Lehmus concentrates on physicality, spatial imagination, embodied emotions and kinaesthetic empathy. He is interested in multi-disciplinary artworks and the collaboration of art and science.

About the creations of O.M., are of Mr. Lehmus the following words:

"I like the complexity and structure of the work. Very unique and very visual. In many ways they remind me of the ideas of emotional impact of harmony and discord of visual art color theories."

Through a grounded cognition, he demonstrates the polyfaceted character of the (stimulant) cutting-edge nuances as for the sonic offspring in question; in particular: (concretely and figuratively) its palette rich in the maximum extent of tinted

into contact with "another" (the
"aural body" that apprehends,
metabolizes and merges with
the music under - ergo - the
force of friction that's the
dynamo of a bold art: replete
with confluences, dissensions,
descensions, ascensions));

C-o-n-s-o-n-a-n-c-e /

D-i-s-s-o-n-a-n-c-e

[Occasionally minutely
purposeful, occasionally a "coup
de dés": compositional
dialectical "ARTifices"

(cohabiting with harmonies &
inharmonies, tonalities &
atonalities, rhythms &
"unrhythms", utopias &
dystopias ... in balanced

enigmatic variations) which visibly mix components - notes, noises, silences ... - that oftentimes are opposed to each other by means of versatile and ultra-colourical dialogues, videlicet interrelations of technical, sensational, theoretical, perceptive, meta-interpretative ... spirit].

§

"With few exceptions, music has been for some centuries the art which has devoted itself not to the reproduction of natural phenomena, but rather to the expression of the artist's soul,

distinctly because of this, in absolute "Big Bang" (or Band?), it graces its audience (if listeners decide to follow so attractive orbit) with a range of collateral relativisms that can be a shelter to various configurative filaments. Among such, the "optics" (that gains the unrestricted shape of the devisable). Not by (I) pristine limitations or (II) tactician targeting, on the contrary, from an origin so genuine and legitimate: by its pluri-destinable resounding infiniteness. [From time to time, attempts at comparative exegeses may seem (and indeed

edify ourselves). To eye, look,
pore ... and, multi-synesthesicly:
to smell, taste, touch and so ...
so endlessly.
Souly ...

"Art is to shape the soul."
~ Tadao Ando

"閑かさや
岩にしみ入る蟬の声
(shizukasa ya iwa ni shimiiru
semi no koe)
deep silence
the shrill of cicadas
seeps into rocks"
~ Matsuo Bashō

+

J.L. danced as a soloist with the Scottish Ballet in 2003–2009. He performed in neo-classical and contemporary works by such major names as William Forsythe, Siobhan Davies, Ashley Page, Krzysztof Pastor, Richard Alston and Stephen Petronio. During his time in the UK he also performed with David Hughes Dance Company, Michael Keegan-Dolan's Fabulous Beast Dance Theatre and Kim Brandstrup's Arc Dance Company among others. In 2005 Lehmus received an Herald Angel Award for Excellence for his performances of Ashley Page's works at the Edinburgh

Festival Fringe.

After returning to Finland in 2011 Jarkko has been a regular visiting artist at Tero Saarinen Company and has also guested as a dancer, choreographer and rehearsal director at the Finnish National Ballet.

Alongside his artistic work Lehmus has also been an active member of the performers' unions both in the UK and in Finland. He is also a member of the board of Dance Health Finland, the artistic director of JoJo - Oulu Centre of Dance since January 2014 and producer of Cirko - Center for New Circus since April 2016.





[Last Oddity]

"Last.fm was a music website, founded in the United Kingdom in 2002. Using a music recommender system called 'Audioscrobbler', Last.fm builds a detailed profile of each user's musical taste by recording details of the tracks the user listens to, either from Internet radio stations, or the user's computer or many portable music devices. This information is transferred ('scrobbled') to Last.fm's database either via the music player itself (including, among

Otacílio Melgaço always maintained a discreet posture there, divulging only fragments of sonic relics, like an unexpected virtual alcove. To be discovered by the few and explored by the rare. In certain nooks, he proposes to Internet users a game of hiding that seeks to reveal through the almost irrevelable, just as inaction is a form of action. In Last.fm, he's categorized as one of the (top) 'i-n-d-e-s-c-r-i-b-a-b-l-e' artists.

<https://www.last.fm/tag/index-cribable/artists>





[ADVICE-

Links to Melgacian Sites made for viewing on I- DESKTOPS or on II- MOBILE DEVICES / Links para Sites dados à luz por O.M. - a serem visualizados em 1- Desktops ou em 2- Dispositivos Móveis -.]

"The image is not a closed field of knowledge; it is a whirling, centrifugal field. It is not a field of knowledge like any other; it is a movement demanding all the anthropological aspects of being and time. Images embrace us: they open up to us and close themselves to us in so far as

idea of transcendence. In this way he can progressively migrate to a contemplation of other Melgacian virtual creations, already in due conditions.

Literally, broader conditions of time´n´space (and more: of Being).

Therefore, if you are making use, for example, of a smartphone: to enter the labyrinths of the artist, a zone exclusively made for a concise and swift odyssey:

<https://otaciliomelgaco.wixsite.com/mobileom>

especially to be visualized on a
larger screen (desktops):

P O R T A L
O M

| [http://otaciliomelgaco.wixsite.
com/otaciliomelgaco](http://otaciliomelgaco.wixsite.com/otaciliomelgaco)

+

Melgacian rhizomes

| Music (Preamble >> On the role
of the curators of Otacílio

Melgaço including the

cosmopolitan rhizomatic webs

that the artist possesses and

his compositional

and production peculiarities)

<http://otaciliomelgaco.wix.com>

[/preamblebypsp](#)

Melgacian rhizomes |

Music (English)

<http://otaciliomelgaco.wix.com/omenglish>

Melgacian rhizomes |

Music (Portuguese)

<http://otaciliomelgaco.wix.com/melgacomusic>

Melgacian rhizomes |

Dramaturgy

<http://otaciliomelgaco.wix.com/melgacoteatro>

Melgacian rhizomes | Dance

<http://otaciliomelgaco.wix.com/melgacodance>

Melgacian rhizomes |

Photography

<http://otaciliomelgaco.wix.com/melgacofotografia>

Melgacian rhizomes | Video Art

<http://otaciliomelgaco.wix.com/melgacovideoarte>

Melgacian rhizomes | Movie

<http://otaciliomelgaco.wix.com/melgacocinema>

Melgacian rhizomes | Sculpture

<http://otaciliomelgaco.wix.com/melgacoescultura>

&

Melgacian rhizomes | Dépôt Des
Marbres (Photo Galleries)

<http://otaciliomelgaco.wix.com/depotdesmarbres>

Melgacian rhizomes | Grand

Opera "Il Teatro Della

Memoria" (Appendix multi

referential of this monumental
Work)

<http://otaciliomelgaco.wix.com>

/theatrodellamemoria

Melgacian rhizomes | Encomium
to Luís Gonzaga Melgaço (Eulogy
to the maestro and kindred of
O.M.)

<http://otaciliomelgaco.wix.com>

/melgacoencomium

Melgacian rhizomes | The Village
M. (With romanic and celtic
roots, homage to the
Portuguese hamlet that gave
origin to the surname of the
Brazilian artist)

<http://otaciliomelgaco.wix.com>

/melgacopormelgaco

Melgacian rhizomes | "Academia
Petalógica Mineira" (Having
Machado de Assis as a
precedent and its Petalogical

Society anchored in Rio de Janeiro around the second half of the nineteenth century, surrealist Academy of Notables founded by Melgaço in his home state, Minas Gerais)

<http://otaciliomelgaco.wix.com/melgacoacademia>

Melgacian rhizomes |

"Ultracledalismo" (One of the possible Melgacian methods of artistic pregnancy inspired by Dalinian ovum)

<http://otaciliomelgaco.wix.com/melgacoultracledali>

"What we truly are is what the impossible creates in us."

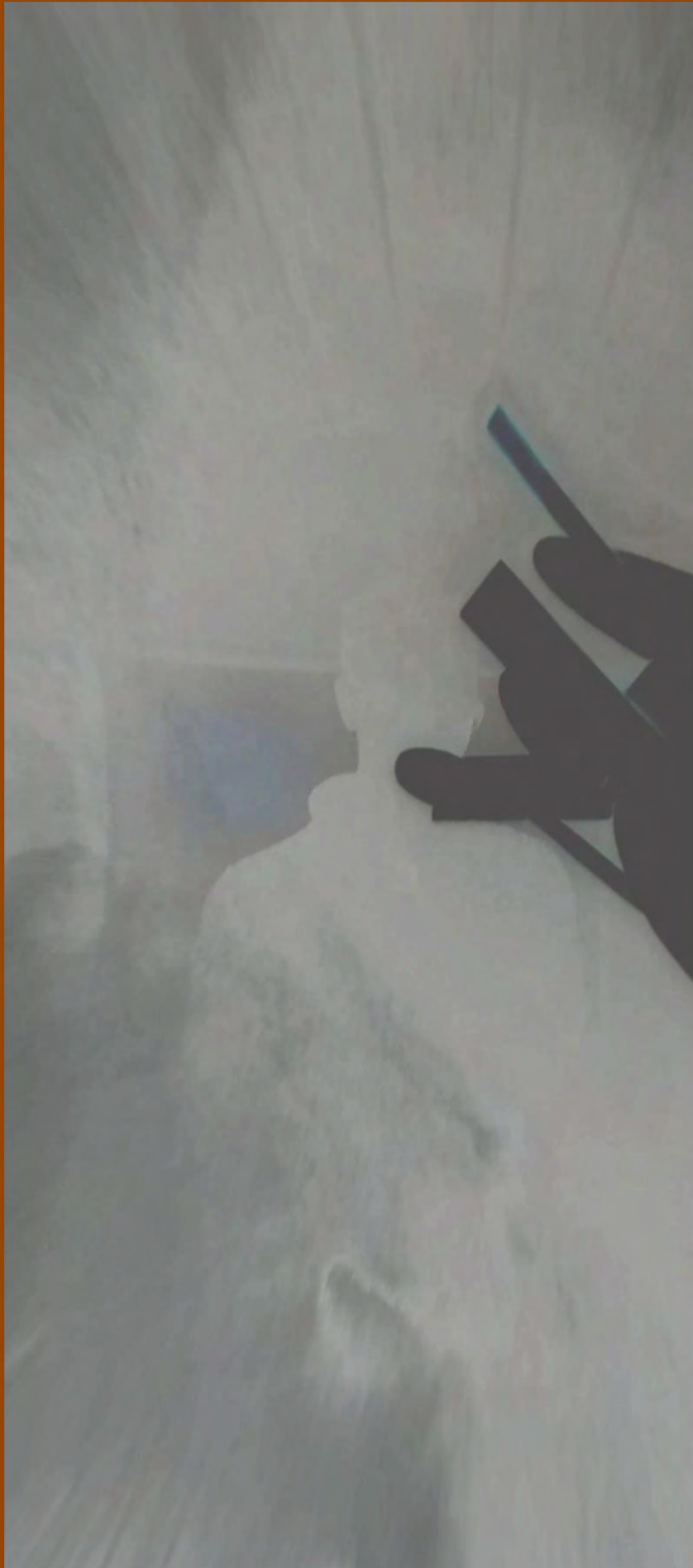
~ Clarice Lispector

se aproximar de uma perspectiva perenal, estimulando o rebuscamento de uma interioridade abissal, excitando cada enveredador a imergir em si mesmo...simultaneamente a um sentido de religação com alteridades multifacetadas que povoam a eloquência do artista. Sim, trata-se de um verdadeiro e legítimo Ato artístico em incontáveis dimensões. Que O.M. propõe a cada internauta. No entanto, como conciliar essa postura com (talvez me valendo de alguns eufemismos) a celeridade, praticidade,

nos labirintos Melgacianos, há um espaço exclusivamente elaborado para sua concisa e ligeira odisseia:

<https://otaciliomelgaco.wixsite.com/mobileom>

[Ali você encontrará, em Português e em Inglês, uma descrição do conceito que O.M. possui a respeito de ‘bio-g-r-a-f-i-a’ além de links para discografia, redes sociais, galerias e contato. Se a mensagem ‘otimizar página’ surgir na parte inferior da tela, deve ser excluída pois já é intrínseca à responsividade.]



with the Internet and Google and
Wikipedia. We have
e-n-t-e-r-e-d the age of post-
intelligence."
(P. J. O'Rourke)

"Everything's w-r-o-n-g
on Wikipedia."
(Gore Vidal)

[Remark: In the original text
>>>[http://veragrassi.livejournal](http://veragrassi.livejournal.com/)
[.com/](http://veragrassi.livejournal.com/) <<<, this epigraph
was ironically
scratched.]

"I refuse to join any c-l-u-b that
would have me as a member."
(Attributed to Groucho Marx)

Recently we were contacted by a kind admirer who communicated us the initiative to architect and insert a biographical page of Otacílio Melgaço on Wikipedia. He informed us that collected reliable data from the official sites of the artist, as well as other critical fortunes of public nature. We're grateful for the spontaneous dedication and commitment; we're sensitized by the generosity of the one who - here - has asked us to remain incognito, however, inexorably as Bartleby, character of Melville and still

‘speed’, in its current overvaluation, is becoming more and more synonymous with superficiality/ephemerality even by means of attractive promises of shortcuts and utilitarianism. Officially we declined peremptorily and perennially.

[Learn more here https://archive.org/stream/TheSixSinsOfTheWikipedia/Six-Sins-of-Wikipedia_djvu.txt (English)]

We have never been, are not and will not be covenanters of propensities to postmodern

pandemics such bagism,
shagism, dragism, madism,
ragism, tagism, this-ism, that-
ism, is-m, googleism, is-m,
wikipedism, is-m.

Prior to this manifestation, we
already had the conviction that,
for countless and convincing
reasons, there was a clear
discrepancy between our
ethical principles and those of
that arm, for us - not exactly
trustworthy -, of the Wikimedia
foundation. After telling us how
the whole process was through
which the same individual was
forced to pass in the
labyrinthine bowels of such
niche; after a detailed

explanation of the dubious criteria adopted by them, full of inconsistencies and even (a euphemism) 'incivilities'; after ways of acting explicitly corporatist and totalitarian on the part of unprepared/ignorant people in terms of what is focused - starting with 'Contemporary Music' - ('people': monitors, tutors and, at the same time/worst of all, judges - devoid of capacity to deal with more complex/adults issues - ... all apt to the abuses of gigantic sum of 'small powers'. They would be, and now - without euphemisms -, those who the

great Brazilian playwright Nelson Rodrigues would call ‘Fundamental Cretins’ or ‘Idiots of Objectivity’); after, therefore, finding unreliability in reassurance regarding positions and verdicts that deserve our repugnancy; ... this whole Kafkaesque scenario only corroborated our primordial certainty: the values that guide the Melgaço's career are antipodes to those that rule the intestines of this project of questionable ‘enCYCLOPediSm’.

[It's worth mentioning: two of the curators of Melgaço's work, in their reviews, trigger

animadversion?). Between this and that, both do not suffer censorship on our part (would not be coherent with our conduct), notwithstanding, which seems to us correct: in none of the official pages signed by Otacílio himself will be found the use of ‘Wiki’. And so it will continue to be.]

More relevant-and-revealant (and visceral) than the aforementioned notes, Otacílio Melgaço is not biographible (or biographicable, if you prefer).

‘Only the Creation of the Artist has value for me. When has, naturally. I always refuse to give biographical informations or, if I

give, are false. And I always modify them. Ask what want to know and I will answer but I will never tell the truth.' Inspired by Italo Calvino, this Melgacian statement annihilates any doubt about it. In order to not perpetuate an illusory gap, it's concluded and consecrated that the truth (his truth) are the Works themselves and, in them, Otacílio bares to us the only possible 'graphy' of his 'bio'. As O.M. himself intends, here is what it should be definitely considered.

We appreciate the attention,
sincerely,

Vera Grassi (O.M.Team)

Post Scriptum

The jotting above brings up general and specific criticisms.

[Learn more
here https://elpais.com/diario/2009/06/10/sociedad/1244584801_850215.html (Español)]

Regarding the specific ones, they´re turned to the lusophone Wikipedia, to that tentacle.

Referring not to the supposed ´encyclopedia´ but to those who work there, certainly, unlike the hydræ already mentioned, in other vertebrae inhabit serious

Recentemente fomos contactados por um gentil admirador que nos declarou a iniciativa de arquitetar e inserir uma página biográfica de Otacílio Melgaço em Wikipédia. Nos informou que colheu dados fidedignos a partir dos sítios oficiais do artista, além de fortunas críticas outras e de cunho público. Nós agradecemos a dedicação e empenho espontâneos; ficamos sensibilizados pela generosidade daquele que – aqui – nos pediu para permanecer incógnito, contudo, inexoravelmente como Bartleby,

outros tópicos, ao
Conhecimento e
Fruição Artística.
Nesse sentido,
‘velocidade’,
em sua atual supervalorização,
torna-se cada vez mais
sinônimo de
superficialidade/efemeridade,
mesmo que por meio
de promessas atraentes de
atalhos e utilitarismo.
Em quilate oficial,
declinamos peremptória e
perenemente.

[Aprofunde-se
aqui <https://archive.org/stream/TheSixSinsOfTheWikipedia/Si>

x-Sins-of-Wikipedia djvu.txt
(English)]

Nunca fomos, não somos e nem seremos pactários de propensões a pandemias pós-modernas à la wikipedismo, googleismo e demais ´ismos´ do mesmo naipe. Anteriormente a recebermos referida manifestação, já tínhamos a convicção de que, por razões inúmeras e convincentes, havia uma franca discrepância entre nossos princípios éticos e os desse braço, a nós – não exatamente confiável -, da fundação Wikimedia. Após nos confidenciar como foi todo o

Melgaço são antípodas aos que imperam nos intestinos (e cloacas) desse projeto de um ‘enCICLOPEdismo’ questionável.

[Vale constar que dois dos curadores da obra de Otacílio, em suas resenhas, acionam informações desse ‘manancial’ virtual - como a quaisquer outras pessoas é permitido fazê-lo... - porém não é um procedimento que tenha o artista como coadjuvante ou sacramentador. O fazem por responsabilidade própria, suas intervenções são plenamente independentes. Confiamos em suas várias fontes - ‘para fins

de pragmatismo e clara
exegese' (sobretudo no
e-s-c-r-u-t-í-n-i-o) –
e voltados àquela em foco aqui:
atestamos seus apurados
mecanismos de avaliação e
exigentes filtragens (e uma
pergunta ecoa: será
que todos os que consultam
a Wikipédia exercem
esses mesmos cuidados
e, sempre que necessário,
criticismo?). Em todo caso,
não sofrem - ambos -
censura da nossa parte (não
seria de nosso feitio), no
entanto, o que nos parece
correto: em nenhuma das
páginas oficiais assinadas pelo

verdade (sua verdade) são as
próprias Obras e nelas Melgaço
desnuda a única possível
´grafia´ de sua ´bio´.
Como ele próprio pretende, eis
a que deve ser definitivamente
considerada.

Agradecemos a atenção,
cordialmente,
Vera Grassi (O.M.Team)

Post Scriptum

A presente nota traz à tona
reprimendas generalizadas e
também específicas.

[Aprofunde-se
aqui [https://elpais.com/diario/
2009/06/10/sociedad/124458
4801_850215.html](https://elpais.com/diario/2009/06/10/sociedad/1244584801_850215.html) (Espanhol)]

No que tange às específicas, são
voltadas à Wikipédia lusófona,
a esse tentáculo. Nos referindo
não à suposta ‘enciclopédia’
mas àqueles que lá trabalham,
certamente, ao contrário
das hidras já mencionadas,
em demais vértebras
habitam seres sérios
- e, cremos nós,
ainda respirando -,
e por isso
a benevolente pertinência
do subtítulo em latim.



MELGAÇO, Otacílio:

Composer, arranger, conductor,
multi-instrumentalist (besides
synergistically creator in universes -
borderless, interpenetrating - of
dance, visual arts, photography,
dramaturgy / literature ...)
originating from Minas Gerais, Brazil.

- Introduction -

"Uppermost, this Official Profile
<https://pt-br.facebook.com/otaciliomelgacooofficial/>
aimed, like a compass rose,

I- To guide Netizens to Artist
Portal & Sites.

Collaterally,

II- To proclaim the Melgacian Art in its real´n´ravishing silhouette: Offsprings, visceral intuitions, fragmentary confessions, o.m.nidirections, photos, ..., visit the profile below:

Otacílio Melgaço
| <https://www.facebook.com/otacilio.melgaco>

Beyond question:

III- To effervesce confraternization, over a growing cross-cultural spiral,

among people around the four
corners of the planet too.
Having in common, the
epicenter that's the treasuring
of the O.M. Music and Art.
Any contacts should be made
through fb-messages or

e-mail
(veredasmvivas@gmail.com)

Thank you and be welcome."

(Vera Grassi / O.M.Team)

>>> Advance Notice: All
Melgacian Sites were
constructed to be visualized on
desktops, that is, on large

screens, as they - until then traditionally - appear in 'fixed' machines (usually instrumentalised at home, at work and so on). If you use mobiles devices (smartphones, tablets etc), there's a virtual destination created exclusively for your visit - if through these portable types of support -:

<https://otaciliomelgaco.wixsite.com/mobileom> <<<

On desktops:
PORTAL OM (in Portuguese)

| <http://otaciliomelgaco.wixsite.com/otaciliomelgaco>

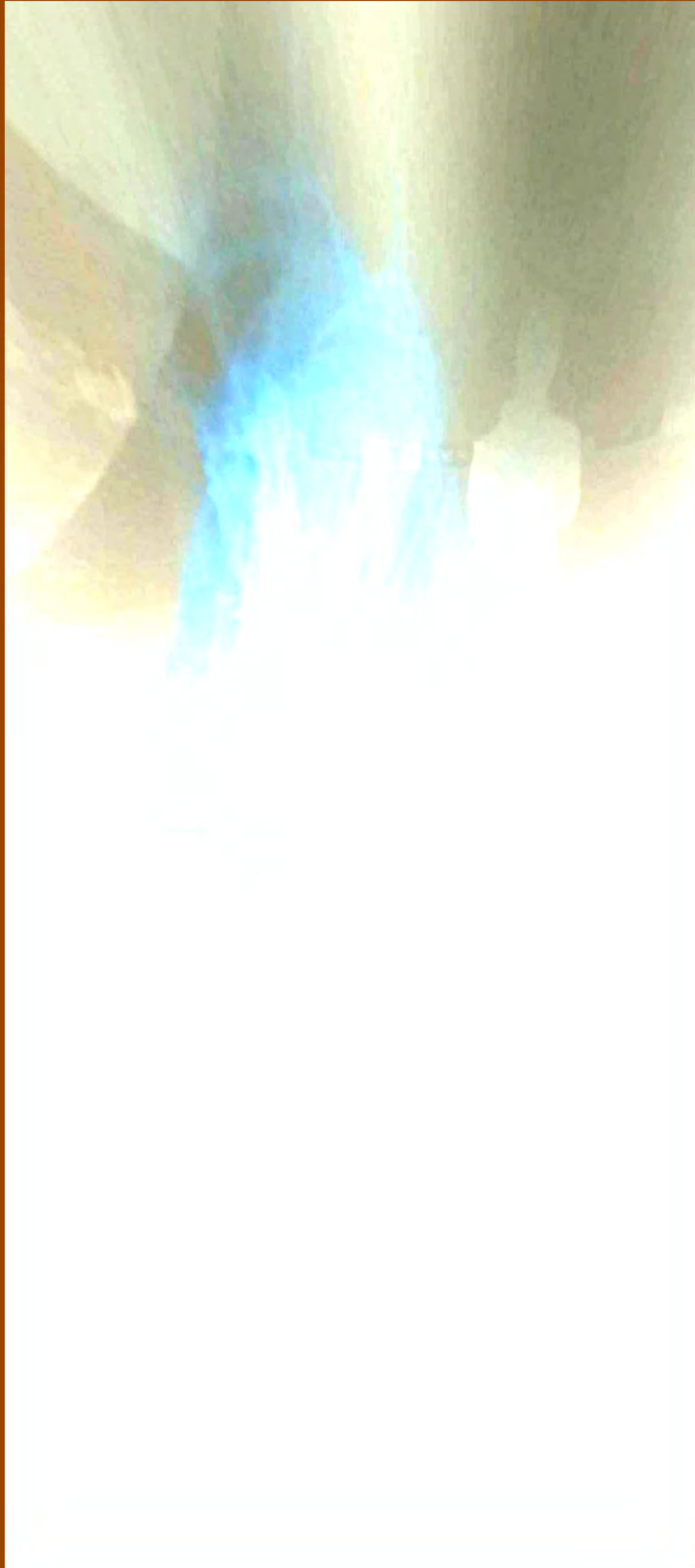
MUSIC SITE (in English) |

<http://otaciliomelgaco.wixsite.com/omenglish>

&

An additional remark: just as there are journalistic writing manuals, ruling a complex *modus operandi*, we did the same since the curators of O.M. had the idea of writing in a way that resembled the Melgacian style; so the whole O.M.Team take identic (ec)centric posture. The medial idea contained in this intrepid position was (here a resounding metaphor) to bring

interlaced, entwined, mated ...
such as an immeasurable
symphony in its plurality and
outflow. And so we brought it to
light (or at least tried) a mirror,
a double of the core of Otacílio
Melgaço's own creation.
Alea jacta est.



creation. Universal: that which can interest, rightly, every human individual, according to his pure humanity. And one of the possible conclusions, after reading the prelude below, is that, at the junction of the new and the universal, lies the true Art of Otacílio Melgaço."

(Vera Grassi)

§

THE ART OF BEING OR POINT SOUNDER POINT

cultivated postures or high requirements of interpersonal ratios do not - at all times - find echo in * their - gregarious? - networkaholic daily litanies.] Those who prestige the manifestations of O.M., listen to his works / acquire them, contact him in an empathic humanistic exchange, ... they - by and large - decode and instrumentalize virtual reality as an extension of a way of life which is very judgmental (demanding discernment / expansive prospecting) of Art and of all that surrounds it. Undoubtedly such panorama meets the own horizons

- Slave of a liquefied (acephalic?) sense (or syndrome) of obsessive speed(ification);
- Source of an attention deficit that seems to become pandemic (perhaps irreversibly); [again ... a special appendix inherent in one of the countenances of social networks:]
- Modern maquilled hostel in which the 'users' are not seen as 'customers' but as 'products'; 'products' sold to true 'clients': from

commercial advertisers that will flood you with teleguided propaganda, wherever you are to

unscrupulous and profitable companies (like those of political marketing) that illegally use your personal data to, for instance, influence elections (indeed, from this new form of manipulation, we must begin to look for a new and depreciated meaning for the term 'democracy') -;

→ Not to a praiseworthy (almost poetic) exercise of conciseness but restricted shelter to the cubicular superficiality of (likewise an impeccable

metaphor!) the 140 or - after a long time - 'generous' 280 characters;

→ Propitious nook for distilling aggressions (of the most varied types and to the most diverse targets) under the supposed protection of 'non-tactibility' (and often non-accountability);

→ Edenic quicksand in which the opinion of each one (indefectibly specialist in everything and everyone) is more factual than the facts themselves; thence, here's a lair for the post-truths + fake news (and how, from this, starting with the netizens, so many can be metamorphosed

into puppets - without even
realizing it - at the hands
of all kinds of Machiavellian
machinations -
since the ordinarily
personal until those aimed at
collective
maneuvers -);
→ Ad infinitum(?)

*

‘It is not necessary to accept
everything as true, one must
only accept it as necessary.’ ‘A
melancholy conclusion,’ said K.
‘It turns lying into a universal
principle.’
~ Franz Kafka

- A deeper Link / Liaison / Nexus;
- Hyperkinetic fragment of an immersive Flow.

As a consequence, privileging the catapulting to the O.M.'s proper internetic spaces, we chose here not to post countless news from the media, specialized reviews, quotes, vehicularities, interventions and so on ... albeit ... to bring forth only (not necessarily in chronological order) unmethodical punctual carreristic samples ... many in English, some in (Brazilian) Portuguese - native

language of Melgaço
{pronunciation: [,mɛɫ'ɣasu]}
... to serve as references and
guidance to the hoped-for
visitors.
And what to do from it? Hang
yourselves, honorable guests,
on the rope of Freedom."

(Pablo Suarez Paz
& Caio Campbell)

+

‘I am an excitable person who
only understands life lyrically,
musically, in whom feelings are
much stronger as reason.
Reality doesn't impress me.

I only believe in ecstasy. No
more walls.'

~ Anaïs Nin

P o s t S c r i p t u m or BRAVE NEW SWORD

"If you allow us, let's get away
from the microcosms of social
networks a little bit and go
towards a wider horizon ...

The binomial 'mankind' /
'hyper technologization' is
directed to an accelerated and
ascensional interpenetration.
Nowadays, a cell phone is as
much a part of the clay /

earthenware / tabernacle as head, trunk and limbs. Not infrequently replacing the first of the three cited. It is not surprising that people who walk the streets, with their eyes and fingers on the same devices and who run the risk of colliding with other passersby or being hit by cars, are called 'smombie' (smartphone + zombie). But there is a lot to think about besides banal and ludicrous examples like this. Some corporations are signaling the fact of surgically implanting chips in their dedicated devotees staffers as a 'natural' trend. More than

that (in it but far beyond the 'employment corrals'): some say that in the not so remote future such chips will have nano proportions to the point of being inserted into the bloodstream. Reaching the brain, will leave their hosts in constant communication with the omniscient, omnipresent Big Cloud. There will be no need for intermediation through external devices, the human body will be the device itself. But will it still be called 'human'? Inter alia, the increasing denial and distancing of mortality leads us to make the same question: will it even be

denominated 'humane'? Believe, internautes: it's not sci-fi; we're faced with matters that, although not - hitherto - dominated, are already on the agenda and in the developmentalist occupation of many (for those who go beyond the epidermal media, we should commence with the interest and investment of kingfishes from the Silicon Valley). Realize that we have not, for the time being, entered here in the zone of advanced genetic engineering, cellular reprogramming, and so on. Belike the relevance of this inquiry becomes ephemeral because the irreversibility of

the 'metamorphoses' will be overwhelming. Should a spotlight be on intriguing topics that are in full swing whether in the futuristic-scientific and philosophical fields; we could talk about the transhumanism or even the Post-Man. At least as a non-derogable pretension by certain elites, today we are experiencing a growing perspective of people's replication, taking their flesh to the limit and if it is not possible to reach infinity in this way, we will transpose our 'consciousness' to inorganic supports and thus, from apparatus to apparatus, part of

world will finally reach the dream of being 'eternal'. Or could we say: 'neo divine'? But would 'this' still be 'us'? Would be many intrusive descriptions, landing at actuality / in short: what is 'real' and 'virtual' will become inextricably indiscernible. Or it already is.

Opening a parenthesis: (We do not intend to direct these lucubrations to a cyber apocalyptic eschatology.

Notwithstanding: let's take a look at the case from our time, leaving aside the presageful suppositions. To be quite clean-cut and less ironic, not so much

omens or assumptions: a few days ago - we are in the second quarter of 2018 - there was news that scientists at the University of Yale, USA, were able to restore circulation in the cerebra of pigs that had been beheaded, thus keeping alive those organs for hours. In addition to raising ethical questions, another proof of how we're already changing, step by step, the definition of death. And of life too.

If we were to implant here all the news that are announced in official media every day, this text would be unfinished. Proving this, just one more,

honorable internet users:
humans will have more sex with
robots than with other humans.
Experts in technological trends
indicate that this forecast must
be fulfilled in 30 years.
Erotic dolls are becoming
wondrously realistic,
flexible and customized
and will become quite
accessible in the near futurity.
(At least it will be an enjoyable
mode of birth control.)

Anyway ...

The case from our time: AlphaGo
is a computer program that
plays the board game Go. It was
developed by Alphabet Inc.'s
Google DeepMind in London.

Go is an abstract strategy board game for two players, in which the aim is to surround more territory than the opponent. The game was invented in ancient China more than 2,500 years ago and is believed to be the oldest board game continuously played today. It was considered one of the four essential arts of the cultured aristocratic Chinese scholars in antiquity. The earliest written reference to the game is generally recognized as the historical annal Zuo Zhuan - c. 4th century BC -. Despite its relatively simple rules, Go is very

complex. Compared to chess, Go has both a larger board with more scope for play and longer games, and, on average, many more alternatives to consider per move. The lower bound on the number of legal board positions in Go has been estimated to be 2×10^{170} . In brief: it is considered the most challenging board game in the world.

In October 2015, AlphaGo became the first computer Go program to beat a human professional Go player without handicaps on a full-sized 19×19 board. In March 2016, it beat Lee Sedol in a five-game match, the

first time a computer Go program has beaten a 9-dan professional without handicaps. Although it lost to Lee Sedol in the fourth game, Lee resigned in the final game, giving a final score of 4 games to 1 in favour of AlphaGo. In recognition of the victory, AlphaGo was awarded an honorary 9-dan by the Korea Baduk Association. The lead up and the challenge match with Lee Sedol were documented in a documentary film also titled AlphaGo, directed by Greg Kohs. It was chosen by Science as one of the Breakthrough of the Year runners-up on 22 December 2016. At the 2017 Future of Go

Summit, AlphaGo beat Ke Jie, the world No.1 ranked player at the time, in a three-game match. After this, AlphaGo was awarded professional 9-dan by the Chinese Weiqi Association. After the match between AlphaGo and Ke Jie, AlphaGo retired while DeepMind continues AI research in other areas. AlphaGo uses a Monte Carlo tree search algorithm to find its moves based on knowledge previously ‘learned’ by machine learning, specifically by an artificial neural network - a deep learning method - by extensive training, both from human and computer play.

It has been said that
‘superhuman creativity will be
extremely precious to us. Man
perfecting himself through the
machine. His humanity
expanding itself after
interacting with the inanimate
creation. As a hope that this will
happen to all of us.’ Particularly
and sincerely we do not know: is
it hope or naivete? We are not
referring now to Go players who
will expand their abilities after
waging a battle with a super
brainy machinery. Usually -
thereafter - they, such
gamesters, will be better at
beating other humans, probably
not enough to defeat a shrewd

out in Europe, particularly proposals put forward by lawmakers earlier this year to establish new rules around AI and robotics. Members of the European Parliament said European Union-wide regulations were needed on the matter. Do you believe that 'rules around AI and robotics' would work for real? We do not. 'We simply need to be aware of the dangers, identify them, employ the best possible practice and management, and prepare for its consequences well in advance.' It's not the first time the British physique has warned on the dangers of

AI. And he joins a chorus of other major voices in science and technology to speak about their concerns. Tesla and SpaceX CEO Elon Musk recently reported that AI could cause a third world war (note: Yes, we acknowledge, there is a dose of cyber apocalyptic eschatology here) and even proposed that humans must merge with machines (note: After all that has been written anteriorly, does such a phrase sound delirious?) in order to remain relevant in the future (note: ‘Relevant’ is a euphemism, isn’t?). Some major figures have argued against the

doomsday scenarios. Facebook Chief Executive Mark Zuckerberg said he is ‘really optimistic’ about the future of AI. Excuse us, dear Mark, but Stephen's statements seem to be more lucid and less prone to profitability. At a technology conference in Lisbon, Portugal, Hawking told attendees that mankind had to find a way to control computers, CNBC reports. ‘Computers can, in theory, emulate human intelligence, and exceed it. Success in creating effective AI, could be the biggest event in the history of our civilization. Or the worst. We just don't know. So

that enunciated the following: 'A good man allied to a machine is the best combination.' Good ... but and about the wicked? More than that: and when the machine does without Man?, whatever ... Therefore, it is important to make it clear that our urgent focus is not the horizon that will be traced by the irreversible ultra technologization; we are not talking here of a 'super developed self-sufficient machined universe' because we most likely have walked to that - whether we like it or not -, only: where mankind stands in this; who will be the Man in this? 'What' will the Man be??

consequent unilateral
empiricisms ... (note: Nor is it
necessary to speak about what
is already in force, let us again
to the conjectures: revisiting
the hypotheses already
brought to light in one
of the previous paragraphs:
projections for
an 'after-days' that will come -
we only are not aware of exactly
when -: do you believe that the
ambitioned know-how for
'perpetual being' will be
democratically approachable?
In other words, in yet an
unforeseeable forthcoming,
even the 'Grim Reaper' will
cease to be the only authentically

democratic figure among us)
and so forth.]

Forgiveness because of ...

→ The intimidating present
exercise of futurology (?);

... or because of ...

→ An acid and (im)pertinent
reason for a profound
humanistic reflection ...

[newly, apologies are required
owing to the somewhat sardonic
needful propellant humor]

... nonetheless

→ While people are gradually
turning into cyborgs (and
certainly still will be frequenting
enough the social networks);

→ While the globe is not thus far
completely inhabited by robots

timelessness, then eternal life
belongs to those who live in the
present.'

~ Ludwig Wittgenstein

*

Right away after exploring all
Melgacian universes, Ladies and
Gentlemen: close the '....book'
(not as an extremist but rather
an equalizing act leastwise),
and, face to face with
yourselves, go live the real real
life too. 'There' (nay, the real
real Here'n'Now), ... such very
Melgacian multiverses (just like
ourselves) will, more and more
... and eternally, bloOM."

P o s t
P o s t
S c r i p t u m
or THE DOORS
OF PRECEPTION

"In favor of stipulating a
propositive synthesis, a final
step we will now take onto the
outermost hereafter.

'No great art
has ever been made
without the artist
having known danger.'
~ Rainer Maria
von Rilke

*

It may seem paradoxical and contradictory nevertheless, subsequently to our statements made on expectations for the becoming and whereas even the uncertainties and hazards, an undaunted interest and expeditionary curiosity exist in us. Perhaps it's a flaw - or is it the reverse? - in our instinct for survival (more than that, a lapse - or is it the opposite? - in the preservation of the own species); perchance a daring way (or kamikaze?) to launch ourselves toward the Inevitable. After all, without contradictions

because of equilibrium (or
imbalance?) that

we

think

we

have before what

we

dominate and what

we

riskily judge to dominate.

This excess of

‘We’

(the first person, plural

personal pronoun

- nominative case -)

is

part

of what can extinguish us, or

part

by the fire of his own creation.'

~ François-Auguste-René Rodin

*

Otacílio Melgaço is an elegant
collector of flammable
contradictions and incendiary
paradoxes; just like, inter alia,
the very Art. From the
pArt
of him, a stout-h-e-A-R-T-ed
ART.

*

'The job of the artist is always
to deepen the mystery.'

~ Francis Bacon

*

The Melgacian creations,
- pArt
of them -, in reality, no longer
only foreshadow the future-
anon-presentified
as projects us to
the ulteriority-of-the-future.
The proper
‘We’:
will not be propelled
... but the ones
in which each of us
will have been converted.
Presumably ... no more human,
no machines; neither natural
nor artificial,
we

go further.

We

enter into the field of the
exceedingly Unnameable. It
turns out that many of the sonic
proles of Otacílio Melgaço have
now penetrated this
indenominated (new) stage.

They were also made to be
h-e-a-r-d (or a verb will have to
be invented for this)

by not a person as

we

understand, by whom (or what)
does not yet exist in fact (nor in
our fertile imagination). This
annotatio does not belong to any
conceivable cartesianism
neither to an erratic lunatism.

It's
part
of a Whole.

A Whole that reveals itself
through various means: since
inautopsy-able insights ... until
the most intense frictioned
perceptions; from projective
sensations that sounds et
silences whence timbres et
harmonies et dissonances et
noises et consonances et
tessitures et cetera provide us
as a type of 'abduction' ... to a
clear effect of loss of notion of
chronology; since - hence - the
sum of all the axes (human and,
in our glimpse: more than
human) that exonerate us from

the present ... until the trans-
ontological splendor that only
the deepest Art is able to bring
to light. Such attempts to
describe the indescribable
would be endless. Such physical
and metaphysical phenomena
and many others may be more
properly perceived, translated,
instrumentalized if
we
perform the hearing of
the Offsprings of O.M.

*

ˆ The key to the mystery of a
great artist is that for reasons
unknown, he will give away his

energies and his life just to
make sure that one note follows
another... and leaves us with the
feeling that something is right in
the world.'

~ Leonard Bernstein

*

All right, an upswinging
metaphor: has its countdown
started a ringing takeoff
towards the To-Be.

Unfasten seat belt

>>>3<<< (we
will not need this kind of safety)
and allow yourself distancing
yourself from a more
ephemeral, splintered, Lilliputian

contemporary tendency (sic) of
listening to 'Mousike' - art of
the Muses - and so, with
Melgaço, re-activate
decided profundities,
monumentalities,
vastnesses,
unlimits.

Spatial' n' temporal
... and beyond.

Reading the testimony
of Stanley Kubrick

('a film is - or should be - more
like music than like fiction. It
should be a progression of
moods and feelings. The theme,
what's behind the emotion, the
meaning, all that comes later'),
>>2<< we

believe that it would be possible to replace the say 'film' with 'future'.

As a result, two admirable historical figures with very different biographies will tie up loose ends of our peroration. One was an American political figure, diplomat, meliorist; the other is Pakistani activist for female education, the youngest Nobel Prize laureate. Are simple words but (and that's accurately why) quite 're-evolutionary' if >|< we have open mind & free spirit to read them. Here recontextualized (after our

impertinent addendum), they gain fresh and apothotic connotations.

Mrs. Eleanor Roosevelt reverberated:

‘The future belongs to those who believe in the beauty of their dreams.’

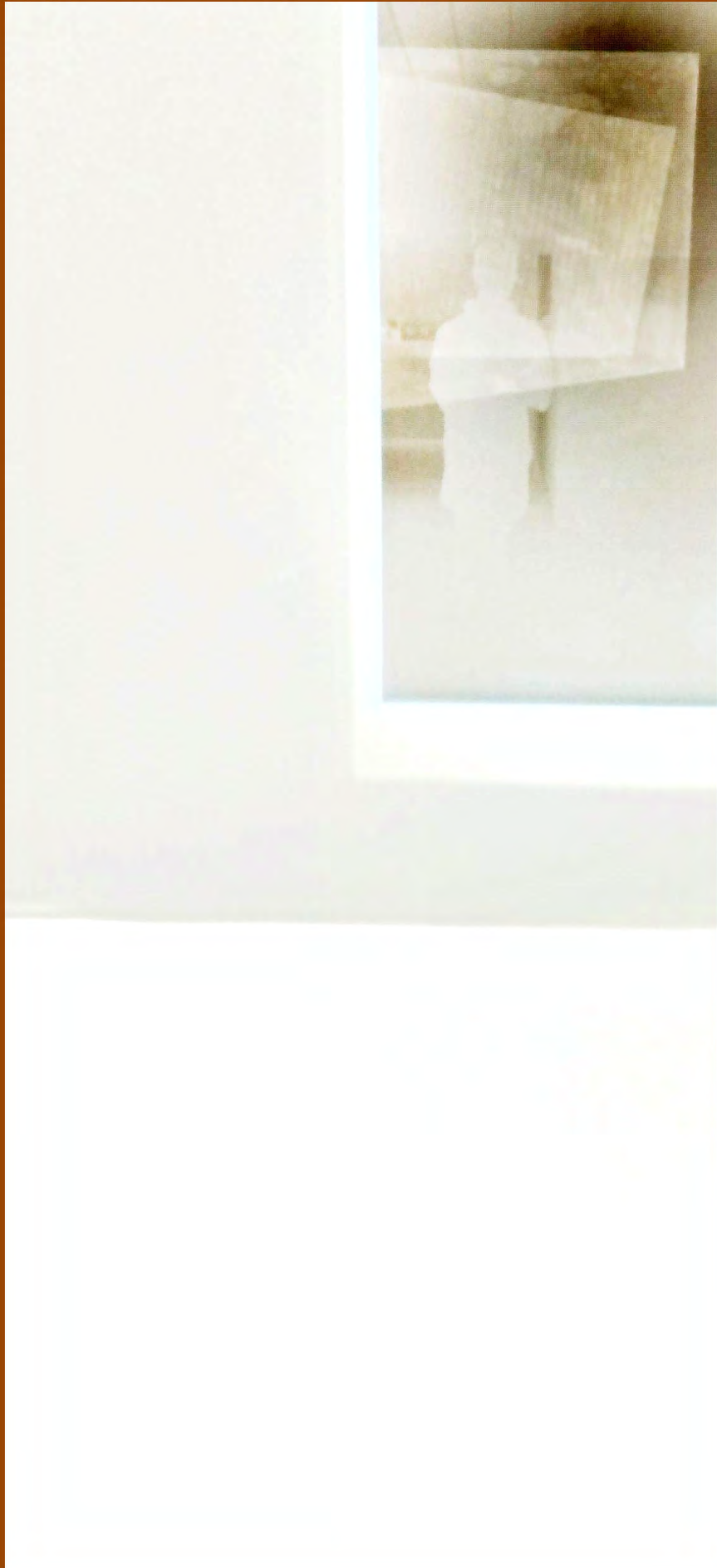
These are spells that concomitantly come from the mouth (and compositions) of O.M. right now. They represent a tongue that is articulated and immortalized in his real Work as well as Ms. Malala Yousafzai so echoes:

‘Let us make our future now, and let us make our dreams tomorrow's reality.’

Yes, Otacílio Melgaço is,
forevermore,
a dreamer consenting to dream
of
(and reinvent and build)
the actual world, Ladies and
Gentlemen.
Past-present-future world, even
more: the timeless.
A brave new world
(that must be)
(re)visited
that ART thou."

§

l i f t o f f
<https://melgacootacilio.bandcamp.com>



EPÍ LOGO

Fragmento de uma
entrevista prestada pelo artista
brasileiro Otacílio Melgaço ao
musicólogo argentino e *um de seus*
curadores, Pablo Suarez Paz. Sob o
engenho de *mileumanoitescas* vozes,
responde a indagação que (in)tenta,
afinal, lhe fazer esculpir-em-palavras,

'Quem É O.M.(?)':

"C

onstantemente
me indagam a esse respeito e
espero aqui trazer à luz justa
elucidação... Permitir-me-ei ser
uma *legião* em tal responder...

Demandarei de si e dos
internautas: fôlego e
benevolência...

Goethe: 'Minha obra é a
de um ser coletivo que se
chama Goethe'. Afirmava o
weimariano que, *se suprimisse
tudo o que devia aos seus
predecessores, restaria pouco.*

Talvez nós não sejamos
criadores de nossas idéias, mas
apenas seus porta-vozes? Elas

é que nos dão forma? E cada um de nós simplesmente carrega a tocha que no fim do caminho outro levará? Não nego minha constante descida ao *Hades!*

Como, odisseiante que sou, renegaria *Nekyia*?? No entanto, do autor *faustoso* um outro vértice: 'Empurra ousadamente a porta diante da qual todos procuram esquivar-se!' Senhor Pablo Suarez Paz: *devenir nest pas imiter: Je ne suis pas un ventre-de-location du passé!*

Poderia me valer literalmente de Carl Gustav Jung - e o farei daqui em diante - a conflagrar tamanhas sincronicidades...: minha vida

talvez será a história de um
inconsciente a se realizar.
*Contudo, antiedipiano, invocarei
mesmo Deleuze em/a respeito
ao/do inconsciente, um
inconsciente que funciona como
uma fábrica e não como um
teatro (questão de produção e
não de representação). Plissê*

*Fractal: sim, talvez toda
linguagem seja uma linguagem
exposta à emergência dos
efeitos do inconsciente e faço
parte de um liliputiano front de
artistas que se dirigem aos
inconscientes que protestam!*

Sendo assim, o que se é,
mediante uma intuição interior
e o que o homem parece ser

torna visível sobre a terra, dura
uma só primavera, depois
fenece... Aparição efêmera.
Horror tenho eu ao efêmero!
*Quando se pensa no futuro e no
desaparecimento infinito da vida
e das culturas, não poderemos
nos furtar a perenidade da vida
sob a eterna mudança. O que
vemos é a floração - e ela
desaparece. Mas o rizoma
persiste!*

Só me parecem dignos
de ser narrados os
acontecimentos da minha vida
através dos quais o mundo
eterno irrompeu no mundo
efêmero. Por isso: as
experiências interiores!: minhas

empalidecem: viagens, relações humanas fortuitas, ambiente.

Exemplifico: ao longo de minha existência, me defrontei com muitos 'ilustres': artistas, pensadores etc mas confesso sinceramente que poucos desses encontros representaram para mim um acontecimento marcante. Éramos como navios que se saudavam em alto mar, cada qual baixando sua bandeira.

Assim, embora sejam personalidades importantes aos olhos do mundo, não deixaram marcas na minha lembrança. Tais não tiveram conseqüências profundas; foram desprovidos

*devorado é para mim o
contrário daquilo que excita o
apetite.* Em suma, a lembrança
dos fatos exteriores de minha
vida, em maior parte, esfumou-
se em meu espírito ou então
desapareceu. Mas os encontros
com a outra realidade, o embate
com o inconsciente, se
impregnaram de maneira
indelével em minha memória.
Nessa região sempre
abundância e riqueza.

Aurea Catena, a
'Torre' (de marfim? não importa
de que é feita...) se comunica
com o Céu (e seu mais-Alto)
contudo e justamente por se
apilastrar em radicalizante

Terra! *Ponto de Equilíbrio* para
que *Ponto de Mutação*. (Cortar
os todos cordões umbilicais?:
*...quando o artista atingir seu
paroxismo / cumprir sua
missão / e assim conquistar o
direito de confrontar / a idéia da
morte - i.é: d'outro artístico
transcender - em paz...*)

Aqui e agora, piamente
deveríamos, dia a dia, sol a sol,
proferir as palavras iniciais dos
Septem Sermones ad
Mortuos: *'Nós voltamos de
Jerusalém, onde não
encontramos o que
buscávamos'.*

Interlúdio

Transconceitual - Primeiro Aparte:

Que não confundam
'universo interior' (e
'inconsciente' e etc) com uma
perspectiva descolada do, *aqui*
maiúsculo, Real. Uma trilha que
tomarei como *testa-de-ferro*
elucidante: a que alcunham 'arte
conceitual' (*& seus rebentos*).
Em maioria das vezes, noções
intelectuais onanistas por um
lado e por outro: medidas
parco-empíricas. Aberrações se
a tentativa de tudo *dominar*
pelo dito intelecto. Como um fim
secreto, subtrair-se à eficácia
dos arquétipos e também à
experiência Real, em benefício

essa que nos é apresentada
pelo artista, sob o manto ou
mortalha *nominal*, geralmente
inconsistente, oligofrênica ou
finória, velhaca).

Uma *noção* não abriga ninguém,
e é precisamente essa
satisfação que se procura, uma
vez que muitas vezes promete,
apesar de pregar o contrário,
proteger contra a experiência.

(Expandindo minha quase
peroração à estratosfera: um
panorama que vai de epidêmico
a holocáustico!: de quando em
vez sou levado a melancólica e
revoltosamente constatar
debordantemente *que as vidas são
envoltas por uma imensa*

transveracidade) do Real. *Não é com palavras que se afasta um cão do fogo!* E no entanto esse processo é repetido, infinitamente... Eis porque os artistas (e público?) mais *mediocrizados e mediocrizantes* são, além dos charlatões e charlatões habituais, os pretensos intelectuais: pois entre eles, uma das mãos sempre ignora o que faz a outra. Cultivam uma 'psicologia de compartimentos'... Feita a ressalva, repito: *nada mais Real que os acontecimentos Interiores e: relevantíssimo: toda sua (pré e pós) P-a-r-t-u-r-i-ê-n-c-i-a!* Adendo: o que cito,

terra; por isso notável vítima do
exagero e da irreabilidade.

Irreabilidade que pode
representar o cúmulo da
abominação... (fim do aparte primeiro)

Interlúdio Psicóide –

Segundo Aparte: Sou
um homem magmaticamente
solitário... E justamente por
pagar o alto preço de tal
visceral *individueação*, tenho
comigo bem clara e
apriorimente que identidades
coletivas são muletas para os
paralíticos, escudos para os
ansiosos, divãs para os
preguiçosos, recreio para os
irresponsáveis, mas também
albergues para os pobres e

fracos, o porto protetor para os
náufragos, o seio da família
para os órfãos, a meta gloriosa
e ardentemente desejada para
os que se *extraviaram* e se
decepcionaram, a terra
prometida para os peregrinos
extenuados, o rebanho e o
cercado seguro para as ovelhas
desgarradas e *a mãe que
significa nutrição e
crescimento.*

Não se deve considerar
tais identidades (grau
intermediário) como um
obstáculo; elas representam, ao
contrário, e ainda por muito
tempo, a única possibilidade de
existência do indivíduo que hoje,

mais do que nunca, se encontra
ameaçado pelo anonimato.

*Vide, como exemplo,
inúmeros ditos artistas que
preferem a vereda da
pastichização...*

O fato de se pertencer
a uma organização coletiva é
tão importante na nossa época
que tem o mesmo direito de
parecer como uma meta
definitiva, enquanto que toda
tentativa de sugerir ao homem
a eventualidade de um passo a
mais no caminho da autonomia
pessoal pode ser considerada
uma presunção, desafio
prometeico, fantasia ou mesmo
impossibilidade.

Pode acontecer que alguém, por motivos importantes, se sinta constrangido a procurar o seu caminho, por seus próprios meios, em direção a horizontes mais largos...porquanto não encontra em nenhuma forma, em nenhum molde, em nenhum dos envoltórios, em nenhum dos meios de vida que *lhe são oferecidos*, aquele que *lhe* convém. E então irá só, representando *sua própria* sociedade. Será sua própria multiplicidade que se compõe de numerosas opiniões e tendências, nem todas seguindo, necessariamente, o mesmo

sentido. Pelo contrário, estará em constante estado de dúvida em relação a si mesmo, e não encontrará facilidades para conduzir sua própria multiplicidade a uma ação integrada. *A multiplicidade interior o cinde intimamente mas o impele a desviar-se da identidade (ou, na maioria das vezes, débil comparsamento) com o 'mundo exterior', nesse caso, refiro-me à feição cooptante, críptica das 'manadas'.* Também há os que não suportam a marginalidade e que sacrificam sua meta individual, portanto, à necessidade da adaptação

substituto de um sofrimento legítimo, sinal de alarme que o induz a procurar um processo de 'cura' pessoal.

Conseqüentemente, a perturbação psíquica de uma *neurose* e a própria podem ser concebidas como um *ato frustrado de adaptação*. Essa formulação junguiana corresponde à opinião de um Freud, para quem a *neurose* constitui, num certo sentido, uma tentativa de autocura.

Continuando: aquele que, impelido por seu *daimon*, ousa ultrapassar as fronteiras desse estado intermediário - marcado pela pertinência a uma

coletividade - penetra, por assim dizer, no 'inexplorado para sempre inexplorável', onde não há mais caminhos seguros que o guiem, nem abrigos que estendam sobre ele um teto protetor. Nessa região não há mais leis, trata-se, em princípio, de uma *no man's land*...

Encontrar-se-á na posição do 'homem-só': possui um segredo que não admite qualquer debate público pela excelente razão de que esse homem já é fiador perante si mesmo de uma acusação impiedosa e de uma defesa obstinada; nenhum juiz temporal ou espiritual poderia *devolver*-

lhe o sono. De resto, se ele não conhecesse previamente, *ad nauseam*, as decisões desses eventuais juízes, os fatos nunca teriam chegado a um conflito de deveres. Este último, sempre supõe uma consciência elevada de suas responsabilidades. É justamente a virtude que *lhe* proíbe a aceitação de uma decisão coletiva; e por esse motivo o júri do mundo exterior é transposto para o mundo interior onde uma decisão será tomada, de portas fechadas. Transformação que confere ao indivíduo uma significação antes ignorada. E ele será, doravante, não só seu *eu* bem conhecido e

esperado. O inesperado e o inabitual fazem parte do mundo, não? Muito mais do que imaginam. Possuo um *daimon* e quando está em ação, sentimo-nos muito perto e muito longe...

Philemonis Sacrum -

Fausti Poenitentia. O elemento criador e meu *daimon* se impuseram a mim de forma absoluta e brutal? O que sei é que as ações habituais que posso eu projetar passam, geral e inadiavelmente, para um segundo, terceiro plano... Não posso julgar a vida ou mim mesmo, não tenho nenhuma convicção definitiva - a respeito do que quer que seja. Sei

íntimo, isto quer dizer que
pouco significam. Eis porque, do
alto de melgaciana
(bollingeniana? junguiana?)
'Torre', minha vida é pobre em
acontecimentos exteriores...
Não me estenderei sobre eles e
nem proponho o mesmo aos
poucos curiosos ou
ressabiados, pois me pareceria
vazio e imponderável.

**Noli foras ire,
in interiore homine
habitat veritas!**

O Destino sempre quis
que na minha vida todo o
exterior fosse accidental e que
só minha dentridão

*os multiversos...e...o Eterno no
homem. Sim, é como se essa
estranheza que há tanto tempo
me separa do mundo viesse
também se interiorizando,
revelando-me constantemente
uma dimensão desconhecida e
inesperada de mim mesmo e de
tudo o que, micro e
macrocosmicamente, numa
instância, me quanticamente
compõe (faz-se/face conteúdo)
e noutra: invaginadamente
rodeia (faz-se/face
continente)... Tendo a
perscrutar A-b-r-a-x-á-s. Em
conluio ou, oxalá *hierosgamos*: o
isolamento e a comunhão! Na
comunhão, cada homem nos*

demais; no isolamento, um
homem a evitar escravidões; na
comunhão haverá continência;
no isolamento: prodigalidade;
comunhão: profundeza;
isolamento: elevação; a medida
certa na comunhão purifica e
preserva; no isolamento:
purifica e aumenta; comunhão
nos dá calor, isolamento luz.

Uróboro:

eis que o *Destino*
(*acreditaria eu em Destino?*)
quer, requer que na minha vida
se acasalem a accidentalidade do
exterior e as reiteradas
dentridões (substanciáveis,
determinantes!)

E a *coda* grafar-se-á
rilkeana: 'É a Natureza de
sua origem que julga
uma Obra de Arte.'

*lo misi una pietra su
quel soggetto; finale punto.*

Post Scriptum: ao
final da vida, Hermann Hesse
ouvira música, cuidava de seu
jardim e só. O admirador do
romancista que, desejoso de
conhecê-lo, se acercasse do
portão do mesmo jardim,
divisava uma inscrição discreta
porém incisiva: *'Quando um
homem atinge a velhice /*

*Cumprida sua missão / Tem o
direito de confrontar / A idéia da
morte em paz. / Não necessita
de outros homens; / Conhece-os
e sabe bastante a seu respeito. /
Necessita é de paz. / Não é bom
visitar este homem ou falar-lhe,
/ Fazê-lo sofrer banalidades. /
Deve-se desviar / À porta de sua
casa, / Como se lá ninguém
morasse.* 'Escritos de Meng-
Tse... Venho, por conseguinte,
cumprindo minha intransferível
Missão e sabemos, o Senhor e
eu e todos mais, que temos o
direito de confrontar também a
Idéia da Vida, caro Pablo

Suarez, em... **P**az..."













